

AFRICAN
AMERICANA

23 FEBRUARY 2022



HINDMAN

AFRICAN AMERICANA

SALE 994

23 February 2022

11am ET | Cincinnati

Lots 1–311

PREVIEW BY APPOINTMENT

PROPERTY PICK UP HOURS

Monday - Friday | 9:00am – 4:00pm

By appointment

513.871.1670

All property must be paid for within seven days and picked up within thirty days per our Conditions of Sale.

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Hindman strives to describe historic materials in a manner that is respectful to all communities, providing descriptive contexts for objects where possible. The nature of historical ephemera is such that some material may represent positions, language, values, and stereotypes that are not consistent with the current values and practices at Hindman.

All lots in this catalogue with a lower estimate value of \$5,000 and above are searched against the Art Loss Register database.



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OH 2019000131
MO STL 107286



317 Engineers Band
Camp Sherman - Ohio
May 15 - 1918



AFRICAN AMERICANA

LOTS 1-311

PROPERTY FROM THE TRUSTS AND ESTATES OF

The Estate of Henry G. Lamont, Racine, Wisconsin

The Estate of Ambassador Edward J. Perkins, Washington, D.C.

PROPERTY FROM THE COLLECTIONS OF

The Richard B. Cohen Civil War Collection

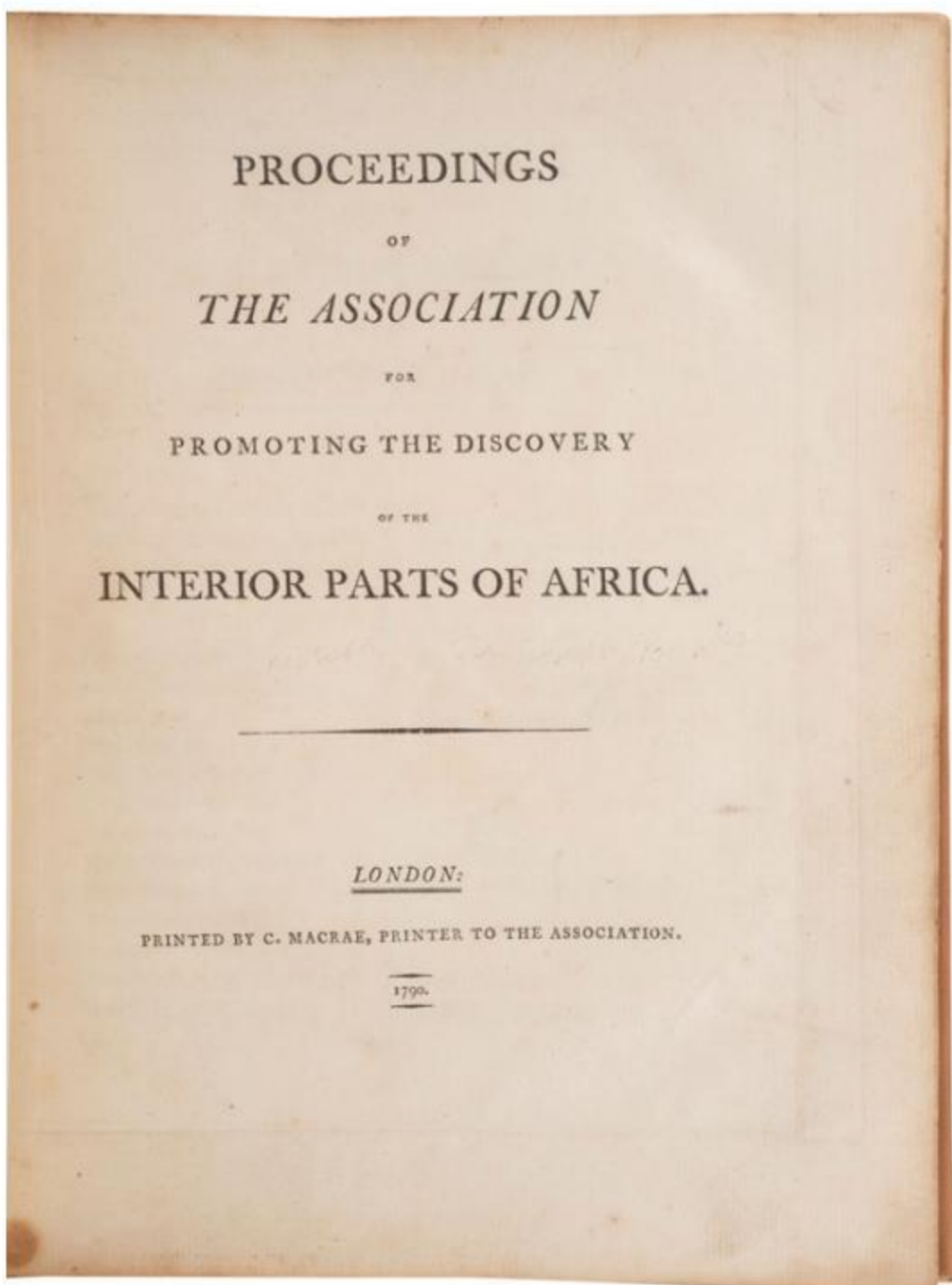
The Eugene R. Groves Collection of 19th Century Photography

The Collection of Tom Charles Huston

The Collection of Christina Maslankowski, McCaysville, Georgia

The Civil War Collection of Dennis C. Schurr

OPPOSITE
Lot 117A



1
[AFRICA]. *Proceedings of the Association for Promoting the Discovery of the Interior Parts of Africa.* London: C. Macrae, 1790.

4to (225 x 281 mm). List of members. (Lacking engraved map, minor toning at edges.) Modern tan calf, spine in 6 compartments with 5 raised bands gilt (minor scuffs).

FIRST EDITION account of the travels of John Ledyard and William Lucas as well as an explanation of the creation of their map.

\$300 - 500

2
[SLAVERY & ABOLITION]. A group of 3 British publications related to American slavery, comprising:

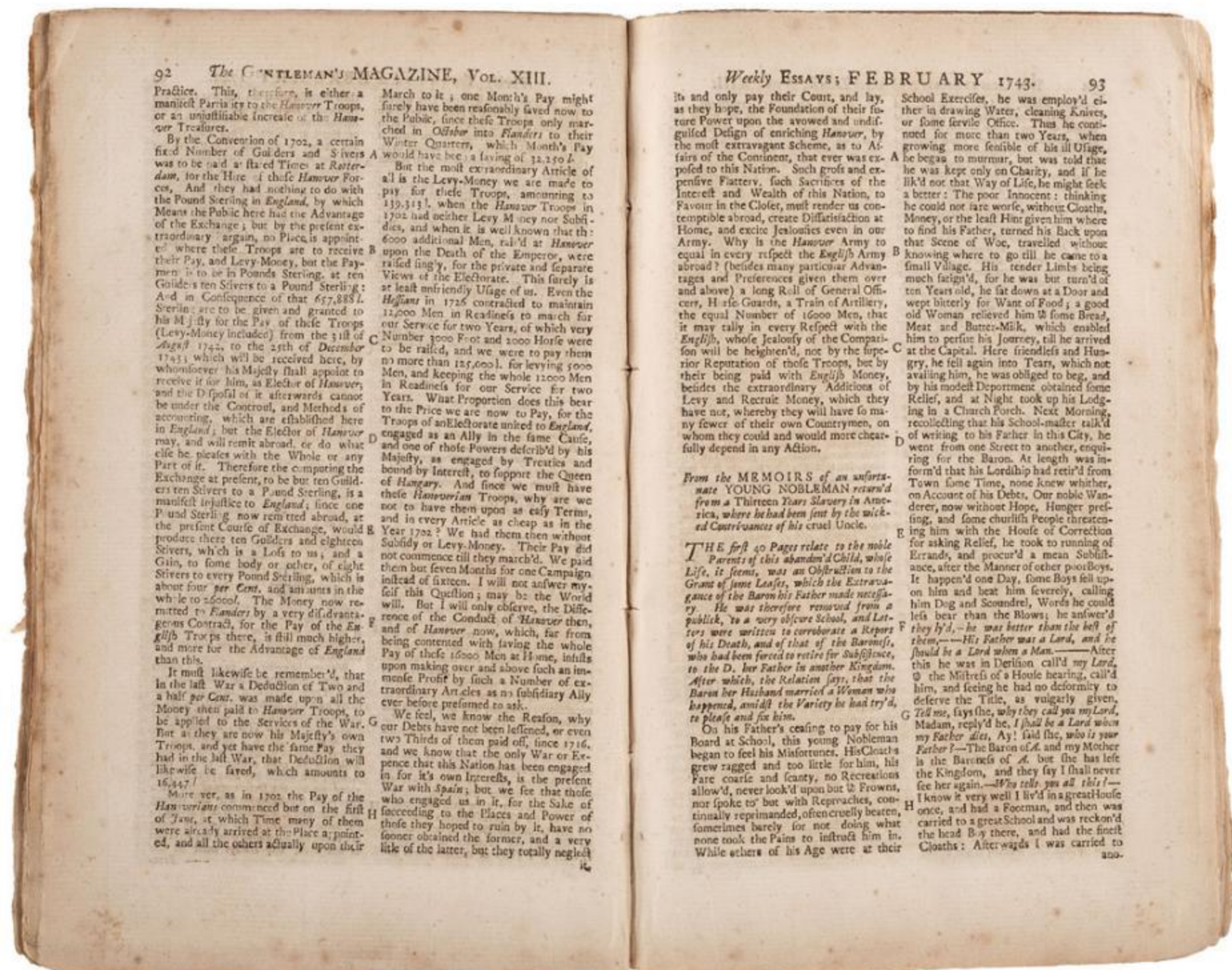
The Gentleman's Magazine: For February 1743. London: E. Cave, 1743. 8vo. Two engravings. (Toned, occasional spotting.) Disbound. With article on p. 93: "From the Memoirs of an unfortunate Young nobleman return'd from a Thirteen Years Slavery in America, where he had been sent by the wicked Contrivances of his cruel Uncle."

[With:] *The Edinburgh Review, or Critical Journal.* (No. L.) October, 1815. Edinburgh and New York: Abraham Paul and Eastburn, Kirk & Co., 1816. 8vo. (Toned, some offsetting.) Original publisher's blue wrappers (light wear to edges, tears with tape repairs at hinges).

With an extensive article (pp. 315-345) reporting on the Committee of the African Institution regarding the establishment of a Slave Registry in the British Colonies. The article opens, "we ought regularly to have devoted this article to the consideration of the Annual Report of the African Institution, and other publications more immediately connected with it. But the subject announced in the title is of such great importance, and so urgently pressed upon our attention by its approaching discussion in Parliament, that we are obliged to interrupt the usual course of our proceeding and devote ourselves, for the present, exclusively to the question of the Registry."

[Also with:] *The Edinburgh Review.* Vol. XLII, No. II. New York: Leonard Scott & Co., April 1844. 8vo. (Offsetting, occasional spotting.) Original publisher's blue wrappers (label affixed to front wrapper). American edition. With article "Slavery in the United States."

\$300 - 500



3
[SLAVERY & ABOLITION]. Quaker Allen family genealogy in *Some Considerations in Keeping of Negroes.*

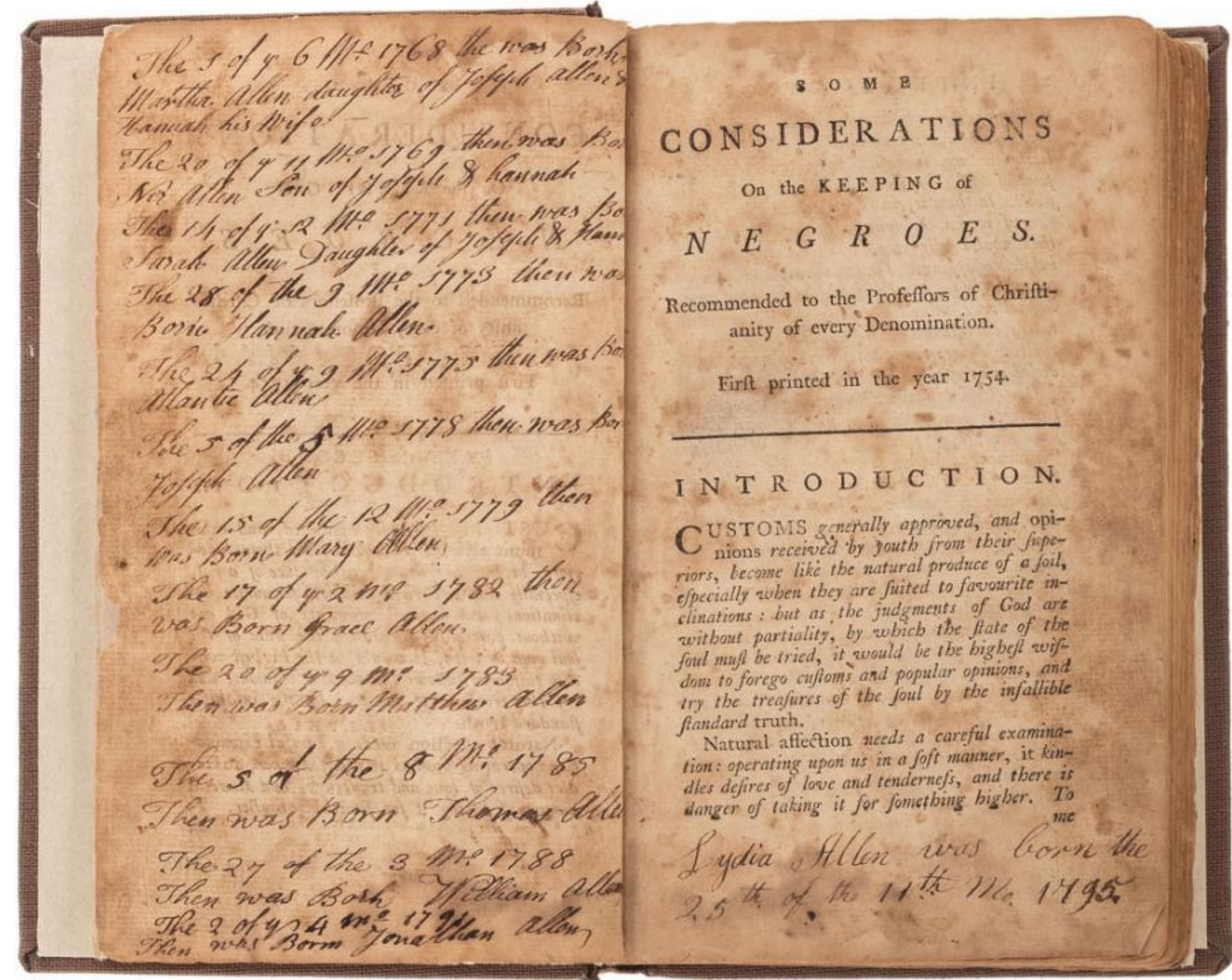
WOOLMAN, John (1720-1772). *The Works of John Woolman. Part the Second. containing his Last Epistle and his Other Writings.* Philadelphia: Joseph Crukshank, 1774.

8vo. Manuscript genealogy notes. (Heavy toning, spotting.) Modern brown cloth with leatherette spine label. Provenance: The Allen Family (extensive manuscript notes).

Collected works of early abolitionist and Quaker John Woolman. The first works collected here are, *Some Considerations on the Keeping of Negroes. Recommended to the Professors of Christianity of every Denomination*, (pp. 253-274) first printed in 1754, and *Part the Second* (pp. [275]-327) in 1762 where he argues the abolitionist cause. His advocacy helped persuade the Philadelphia Quakers to officially endorse emancipation and become an important early anti-slavery force in America.

Next to the half-title for *Some Considerations* is a manuscript record of the births of the 13 children of Joseph Allen, Sr. (1746-1831) and Hannah Iredell Allen (1748-1815), including their fifth child Atlantic Ocean Allen (24 September 1775-1857) born at sea. Page 351 includes the birth information of both parents and the last page (p. 436) includes the inscription: "Hannah Allen her hand and pen the 17th of 11 mo. 1779." It is not specified whether it was mother or daughter, each named Hannah. The Allens were a prominent Quaker family in southern New Jersey. Joseph Senior notably served in Sebring's Company in the Revolutionary War.

\$400 - 600



4 AFRICAN AMERICANA

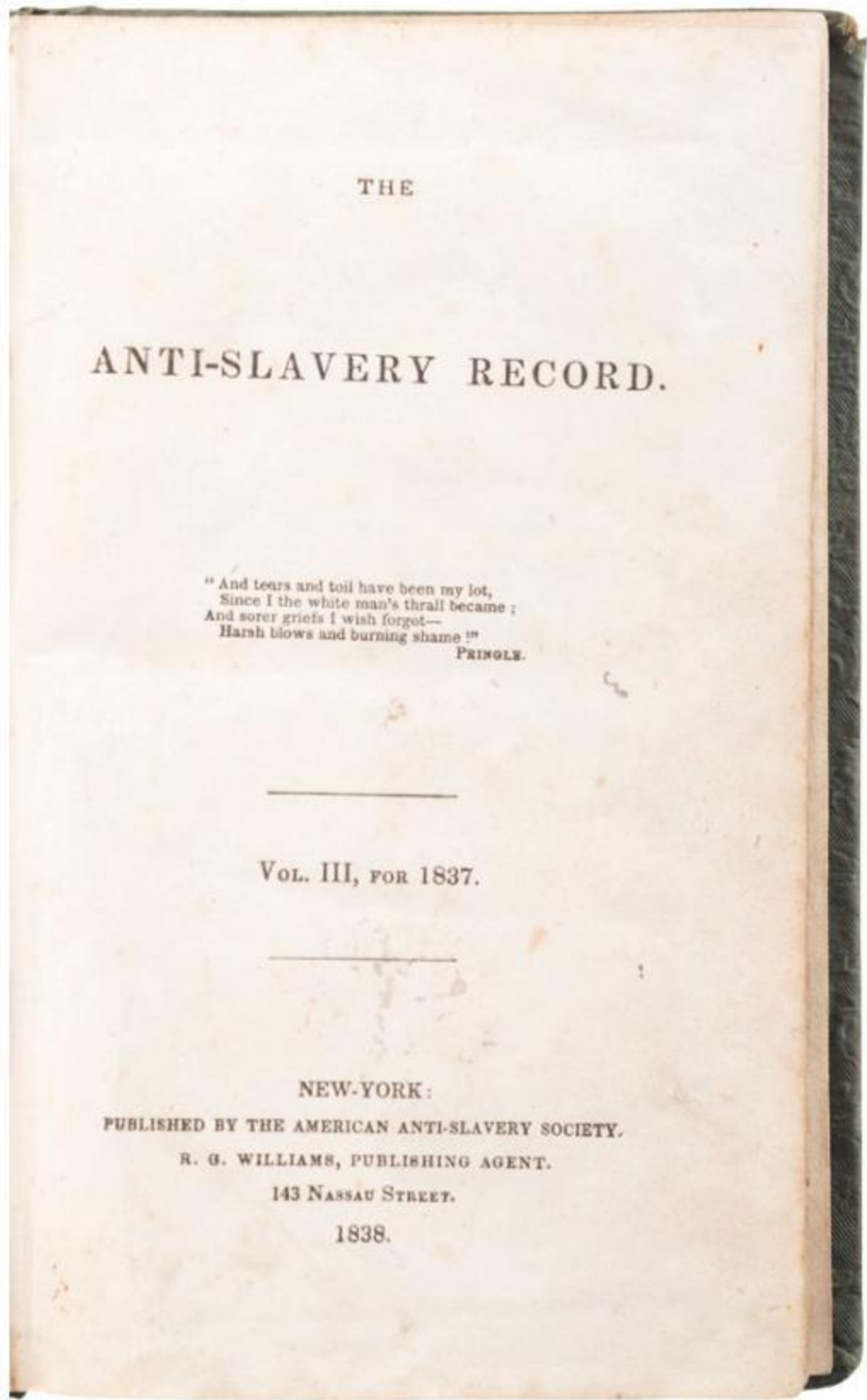
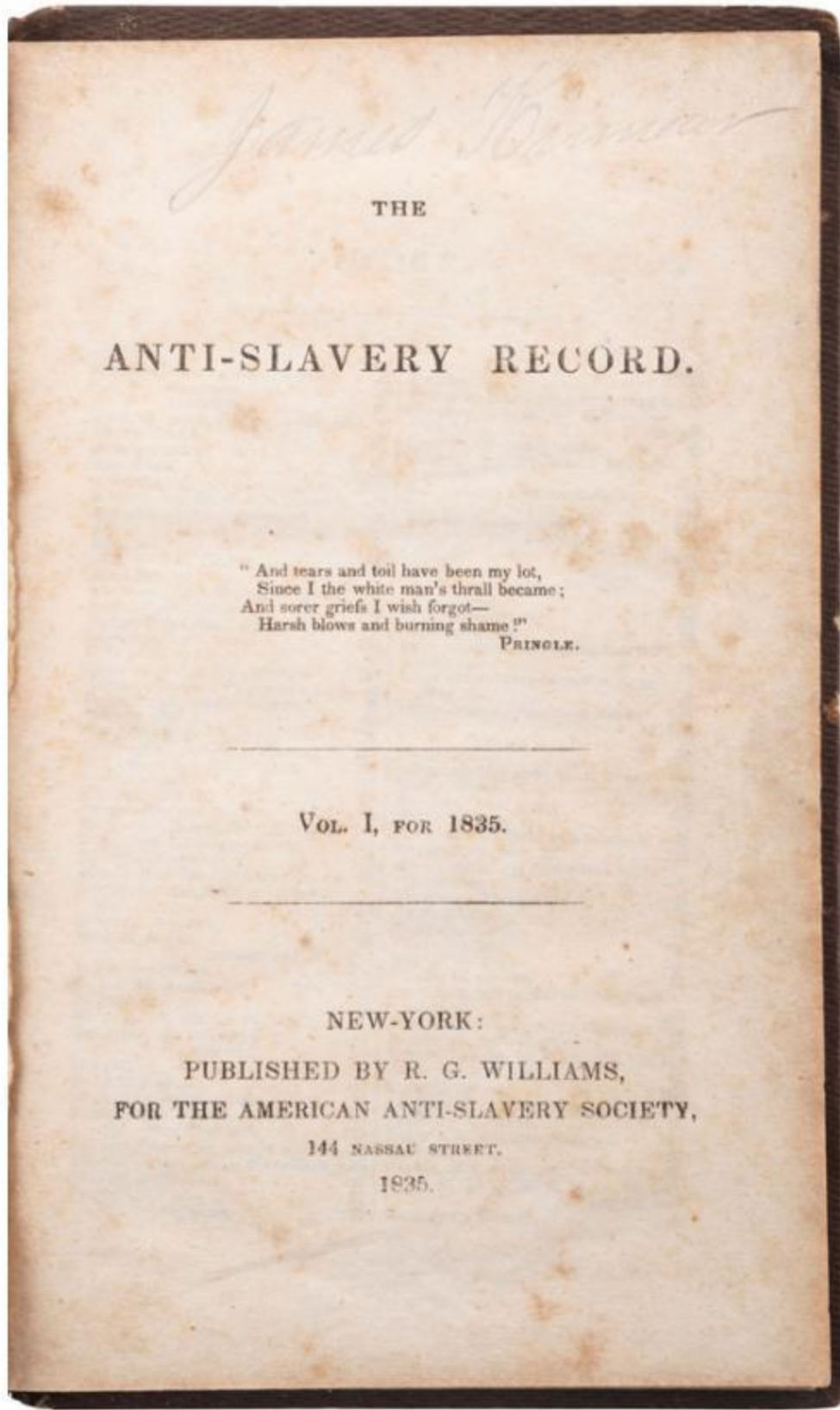
4

[SLAVERY & ABOLITION]. *The Anti-Slavery Record. Vol. I, for 1835.* New York: R.G. Williams, American Anti-Slavery Society, 1835.

8vo (110 x 175 mm). 12 issues numbering: Vol. I, Nos. I-XII (January-December 1835), each issue (except issue 1) features a front-page engraving. (Toned, spotting.) Contemporary brown cloth (chipping to spine, some soiling).

FIRST EDITION (nos. 1-7) and second edition (nos. 8-12) issues of the abolitionist periodical with engravings and articles illustrating the brutality of enslavement. Includes articles, essays, and poems including a biography of Toussaint L'Ouverture and slave narratives. Sabin 81862.

\$300 - 400



5

[SLAVERY & ABOLITION]. *The Anti-Slavery Record. Vol. III, For 1837.* New York: The American Anti-Slavery Society, 1838.

8vo (107 x 180 mm). 12 issues numbering: Vol. III, Nos. I-XII (January-December 1837), engraving “a poor fugitive” on first page of No. VII. (Toned, light spotting.) Contemporary green cloth (minor wear to extremities, ink spots).

FIRST EDITION issues of the abolitionist periodical with articles reporting on slavery, colonization, “the Right of Northern Interference,” slave narratives, and the legal and political perspectives of enslavement. Sabin 81862.

\$250 - 350

6

[MAPS]. Partial map of Burlington, New Jersey, with “African” meeting house marked.

11 x 14 in. linen-backed portion of a larger map, this section featuring the “Plan of the City of Burlington” (heavy toning and spotting, with crease wear and chipping to edges). Landmarks featured include Burlington College, St. Mary’s Hall, St. Mary’s Church, and multiple Quaker meeting houses identified by notations reading “Friends M House.” Notably, one location is labelled “African MH,” likely meaning “African Meeting House.”

Burlington County, New Jersey is known for its rich African American and Quaker history, being located in the larger Delaware Valley, often referred to as “the Cradle of Emancipation.” By 1790, Burlington County had the greatest population of free African Americans of any county in New Jersey, and many African American institutions and organizations began to take shape in the area over the following century including the Bethlehem African Methodist Episcopal Church, organized in 1830 (unmarked as such on this map, but located on Pearl Boulevard). One of the “Friends M House” locations marked on this map, on the corner of High Street and Broad Street, was the site of the yearly meeting of the Delaware Valley Quakers, at which the first anti-slavery tract written in the American colonies was read in 1688. The structure was replaced in 1786, and its cemetery became the resting place for Black watch and clockmaker Peter Hill (1767-1820), who gained his freedom in 1795 and lived comfortably as a free Black shop owner in the community.

\$300 - 500



\$20 REWARD.

RANAWAY from the subscriber, near Rodgersville Tenn. on the 5th. inst. a Negro boy, named **BOB**, about 19 years of age, yellow complected, stout and likely; about 5 feet 9 or 10 inches high, speaks tolerably quick when spoken to. No marks or scars recollected. It is probable that he will attempt to make his way back to the neighbourhood of Petersburg Va., where I purchased him, some short time since, of William Peebles. We will give the above reward for the securing said Negro in Jail, so that we get him again. Any information respecting him directed to **Felix Compton, Nashville Tennessee** will be thankfully received.

ODOM & COMPTON.

September 9, 1833.

7

[SLAVERY & ABOLITION]. \$20 Reward. Runaway broadside. Nashville, Tennessee: Odom & Compton, 9 September 1833.

10 x 8 in. letterpress broadside on cardstock (vertical fold in center; darkening and surface staining). \$20 Reward for "...a Negro boy, named BOB, about 19 years of age... about 5 feet 9 or 10 inches high.... It is probably that he will attempt to make his way back to the neighbourhood of Petersburg Va., where I purchased him... We will give the above reward for the securing said Negro in Jail, so that we get him again."

\$2,500 - 3,500

8

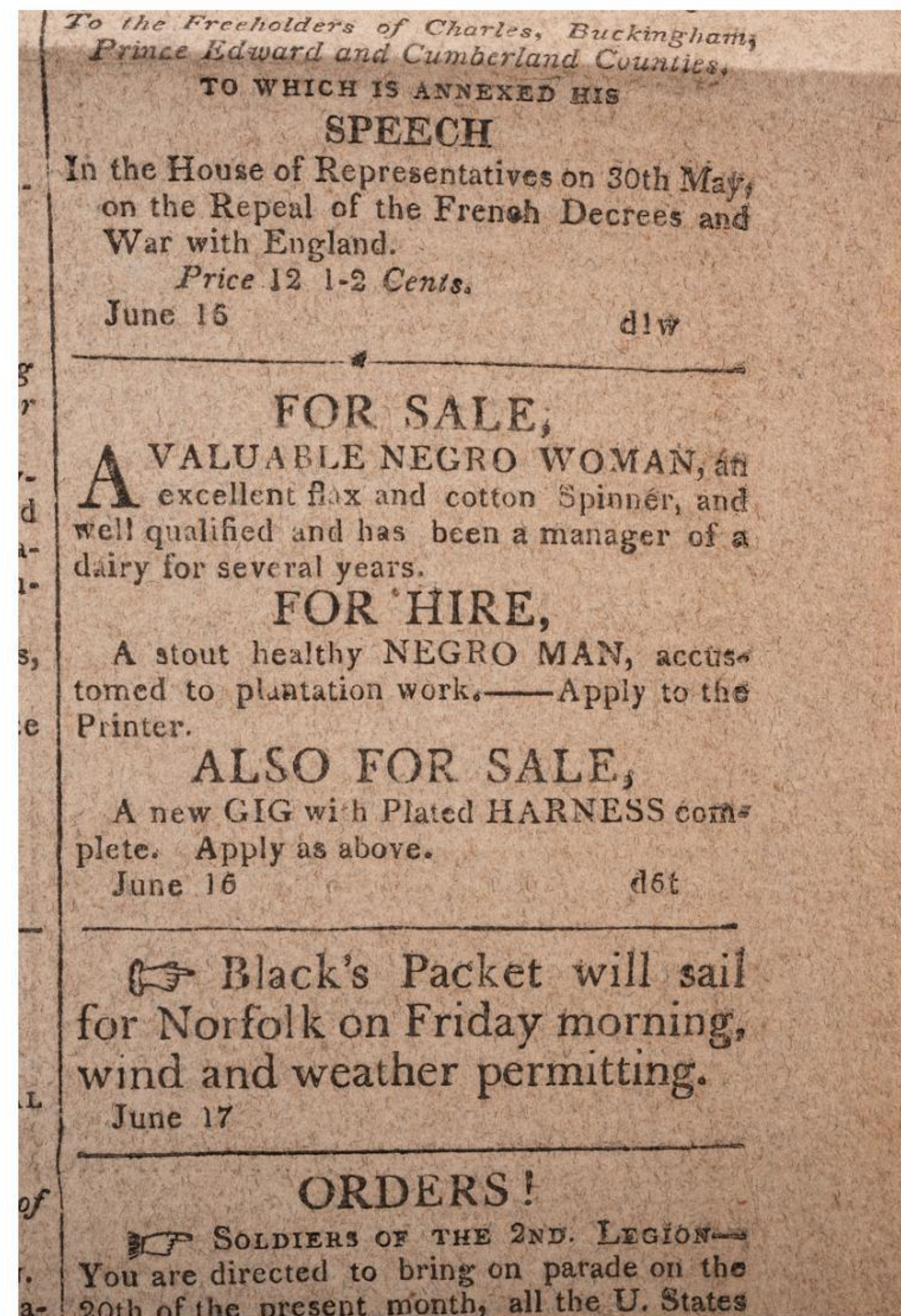
[SLAVERY & ABOLITION]. *Alexandria Daily Gazette, Commercial & Political*. Vol. XII, No. 3676. Alexandria, VA, 18 June 1812.

4pp., folio, 12 x 19 1/4 in. Disbound (toned, minor creases). Contains several advertisements regarding enslaved people, including notices for sale, want ads, and runaway slave ads.

The front page includes a "Wanted to Purchase" notice for "a Black Girl about the age of 9 or 10 years." Also on the front page are sale ads, one for "a valuable Negro woman, an excellent flax and cotton spinner," who was "well qualified and has been a manager of a dairy for several years." Below is listed for rent a "stout healthy Negro man, accustomed to plantation work." Both people go unnamed.

On the third and final page are two advertisements, each running twice, placed by enslavers seeking the return of self-emancipated formerly enslaved people. The first, placed by William Chilton, offers fifty dollars for "a stout black man" named Sampson. Additionally, twenty dollars is offered by the jailor John Fewel for the return of Baccus who "escaped from the Jail of Prince William County." It is especially noted in a postscript that "All masters of vessels is forewarned from carrying away the said slave under the penalty of law."

\$200 - 300



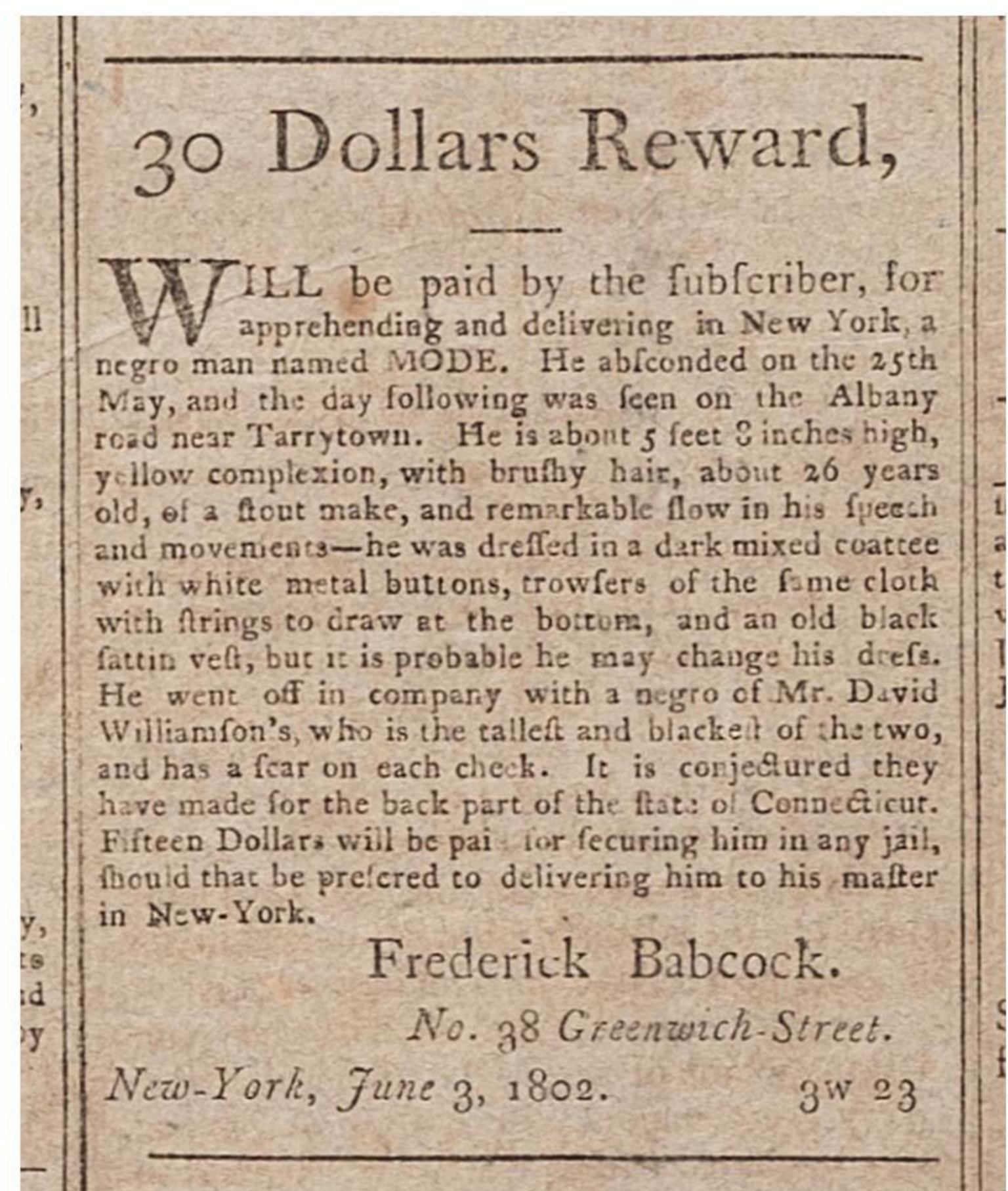
9

[SLAVERY & ABOLITION]. Advertisements for the return of freedom seekers published in 13 issues of *The Balance, and Columbian Repository*. Nos. 20-43. Hudson, NY: Sampson, Chittenden & Croswell. 18 May-26 October 1802.

8pp., folio, 9 x 12 in. Disbound (light toning).

Containing 13 advertisements for rewards for returns of freedom seeking enslaved people: Tom (\$40); MODE (\$30); and HAR (\$20).

\$400 - 600



This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint smudges and discoloration, characteristic of old paper. The left edge of the page shows the binding of the book.

THE UNIVERSITY OF CHICAGO

1

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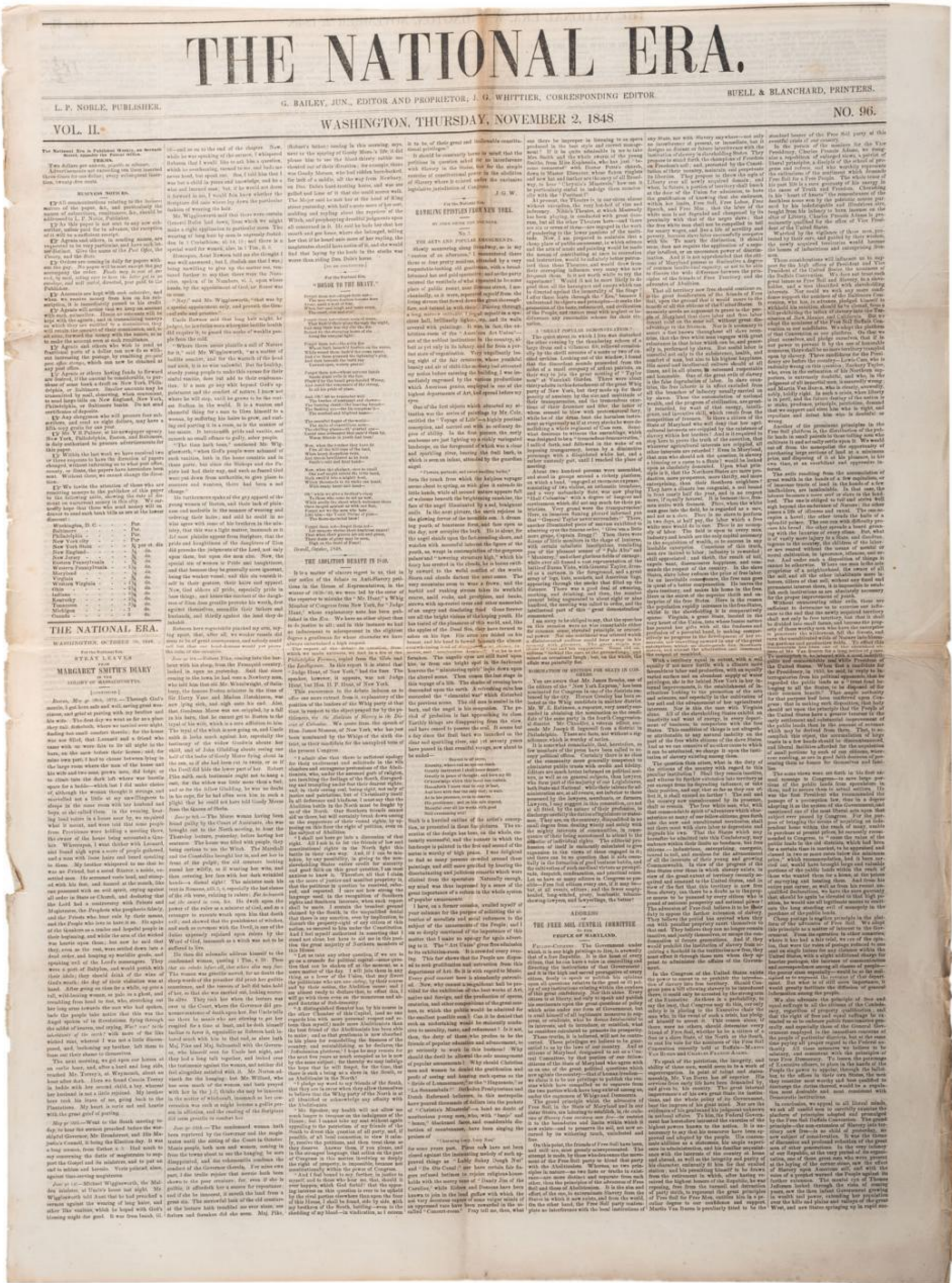
\$300 - 400

OF THE REPUBLIC,
on the 10th day of June next, begin
the nation's 100th anniversary, and a display

[illegible][illegible]

only a gradual expansion to the south, and the bulk of the population will be concentrated in the north, such as the case of the United States. The author also states that the African continent is a vast area, and that the population will be concentrated in the north, such as the case of the United States. The author also states that the African continent is a vast area, and that the population will be concentrated in the north, such as the case of the United States.

[illegible][illegible][illegible][illegible]



12
[SLAVERY & ABOLITION]. A group of 4 issues of the anti-slavery paper, *The National Era*. Washington, DC: American and Foreign Anti-Slavery Society, 1848.

4pp., folio, 19 x 26 in. Dates include 10 August 1848; 17 August 1848; 12 October 1848; and 2 November 1848.

Most issues contain ads for a number of anti-slavery publications and apolitical publications, such as Lysander Spooner's "Unconstitutionality of Slavery" and *Godey's Ladies' Book*. All advertise access to the Free Reading Room at the American and Foreign Anti-Slavery Society publication office in New York.

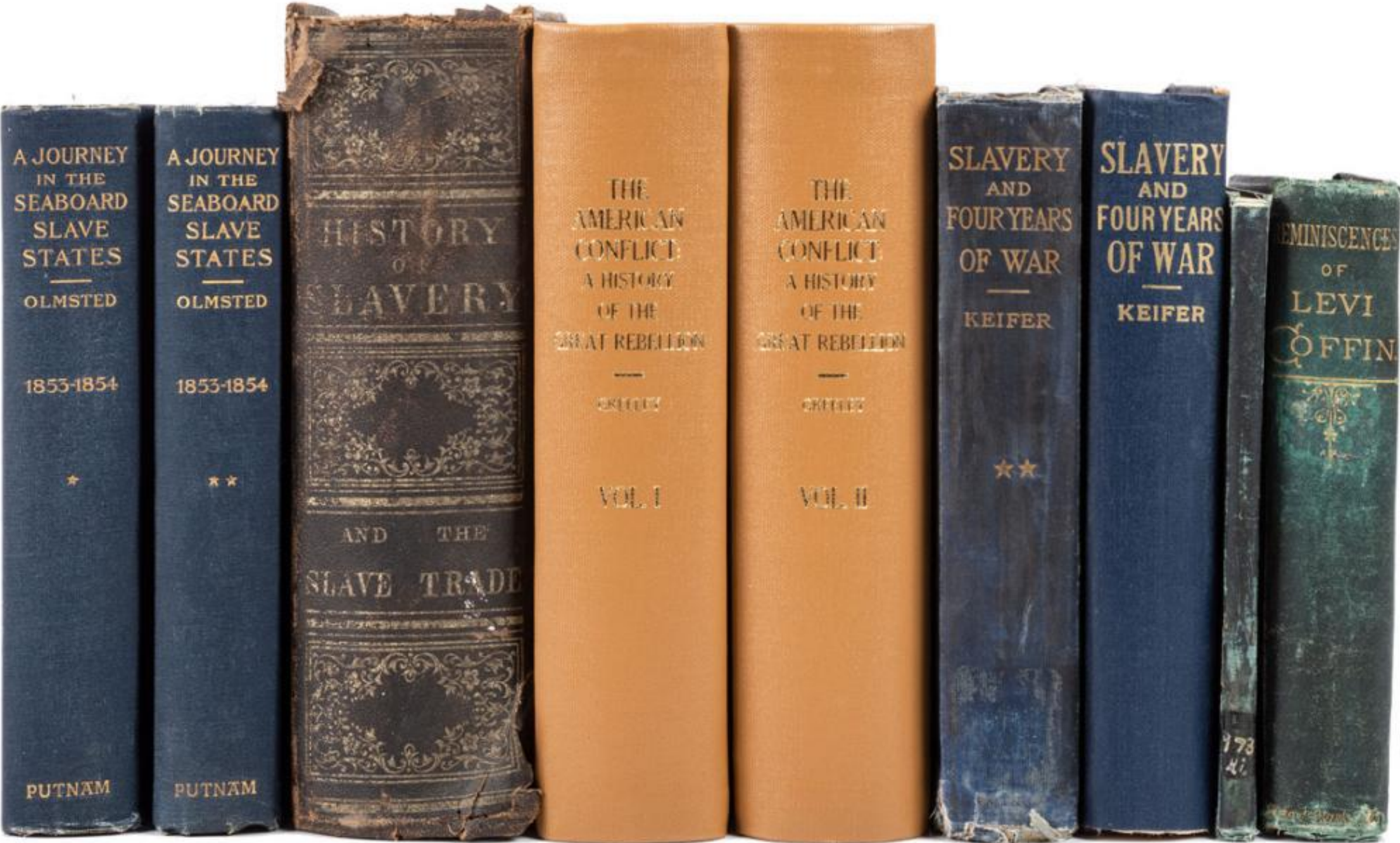
\$200 - 300

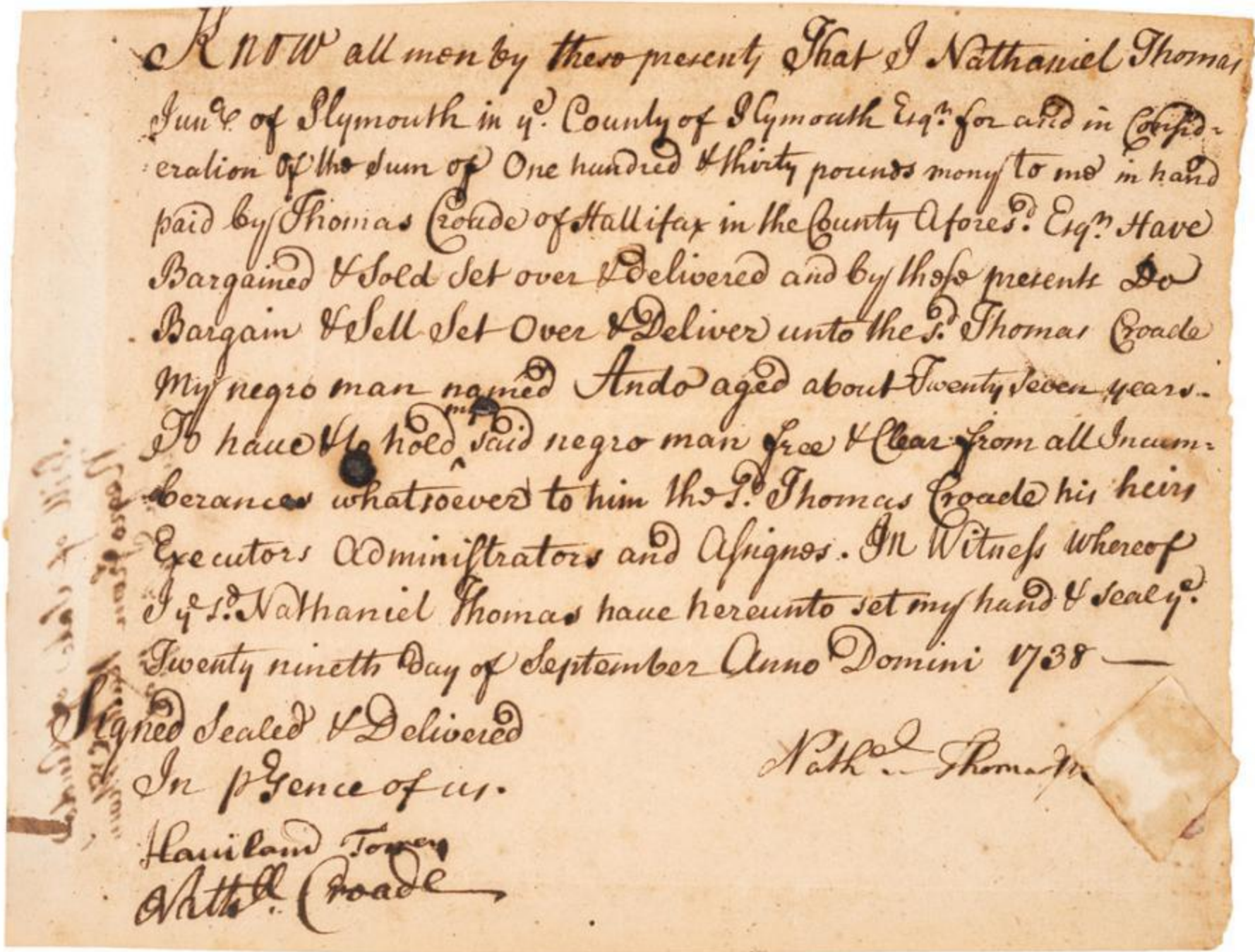
13
[SLAVERY & ABOLITION]. A group of 6 works related to American slavery, comprising:

BLAKE, William O. (1800-1880). *The History of Slavery and the Slave Trade, Ancient and Modern...The African Slave Trade and the Political History of Slavery in the United States*. Columbus, OH: H. Miller, 1860. (Dampstain affecting early pages). Includes 8 3/4 x 3 3/4 in. printed handbill advertising the work. Original publisher's cloth gilt. Sabin 5800. – GREELEY, Horace (1811-1872). *The American Conflict: A History of the Great Rebellion...Its Causes Incidents and Results...with the Drift and Progress of American Opinion Respecting Human Slavery from 1776 to the Close of the War for the Union*. Hartford, CT and Chicago: O.D. Case & Company and Geo. & C.W. Sherwood, 1864-1866. 2 volumes. Modern tan library bindings. Sabin 28482. – COFFIN, Levi (1798-1877). *Reminiscences of Levi Coffin, The Reputed President of the Underground Railroad*. Cincinnati: Robert Clarke & Co., 1880. Original publisher's green cloth. Second edition. Howes C-540. – KEIFER, Joseph Warren (1836-1932). *Slavery and Four Years of War: A Political History of Slavery in the United States*. New York and London: G.P. Putnam's Sons, 1900. 2 volumes. Original publisher's dark blue cloth (Volume I rebacked). Provenance: Public Library of Duluth, MN (library stamps and markings). – KITTLE, William. *Freedom and Slavery*. Madison, WI: State Journal Printing Co., 1900. Original publisher's green cloth. – OLMSTED, Frederick Law (1822-1903). *A Journey in the Seaboard Slave States in the Years 1854-1854 With Remarks on Their Economy*. New York and London: G.P. Putnam's Sons, 1904. Original publisher's dark blue cloth. – Together, 5 works in 9 volumes, all FIRST EDITION except where noted, 8vo, bindings as described, condition generally good.

Property from the Estate of Henry G. Lamont, Racine, Wisconsin

\$400 - 600





13A
[SLAVERY & ABOLITION]. Manuscript bill of sale for an enslaved man named “Ando.” Plymouth, MA, 29 September 1738.

1p, 7 3/4 x 6 in. (few holes, verso with ink bleed and adhesive residue).
Signed and sealed by seller lower right, undersigned by witness and buyer.
Docketed verso.

Enslaver Nathaniel Thomas of Plymouth sells to enslaver Thomas Croade of Hallifax “My negro man named Ando aged about Twenty Seven years,” for the sum of “one hundred & thirty pounds mony [sic]...”

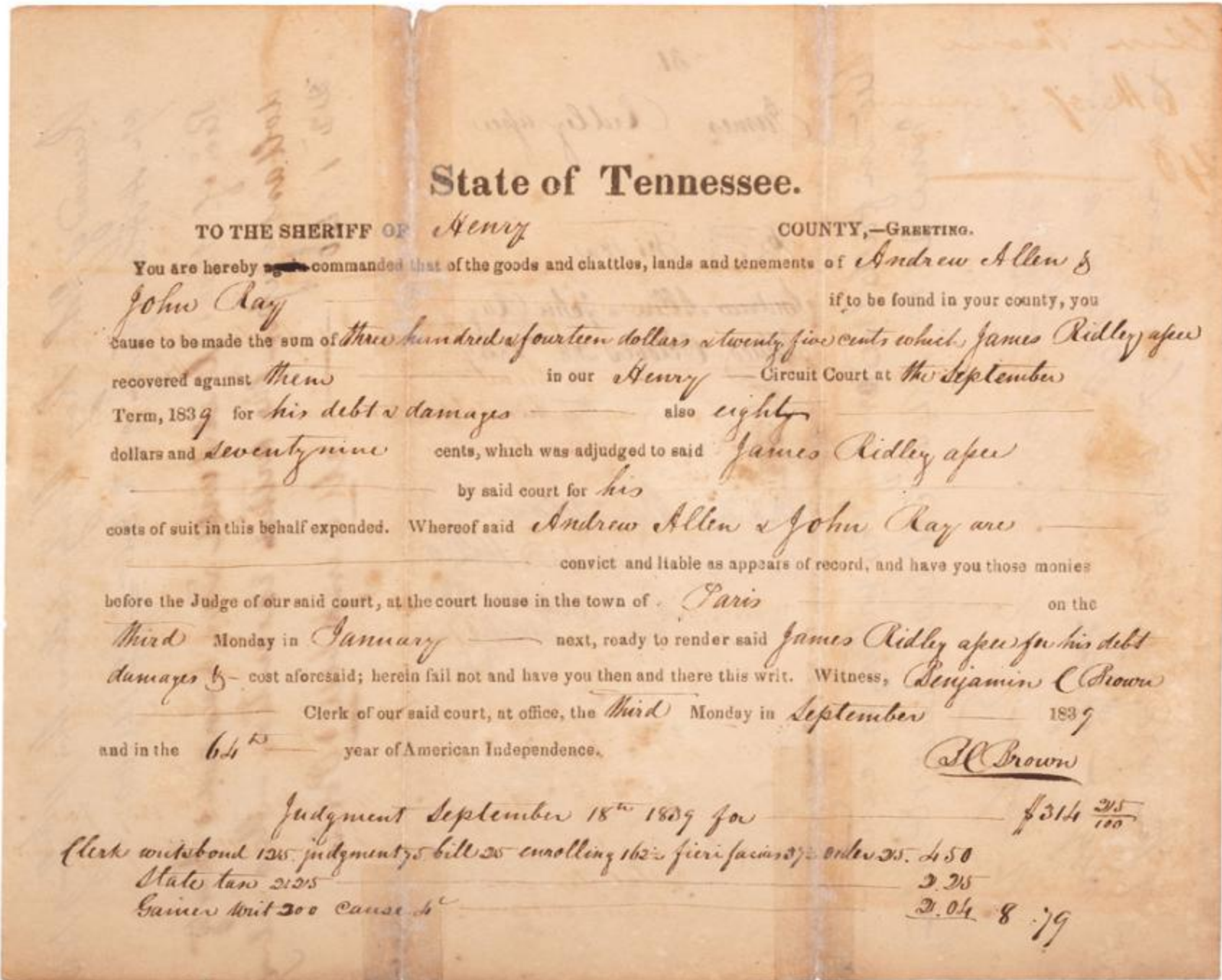
\$500 - 700

13B
[SLAVERY & ABOLITION]. A group of 4 documents related to the enslavement of individuals in Tennessee, comprising:

Partially printed Writ of Execution from the state of Tennessee to the Sheriff of Henry County, commanding that “goods and chattles [sic], land and tenements of Andrew Allen & John Ray” be levied in satisfaction of a judgement won by plaintiff James Ridley, 18 September 1839. 2pp, 7 3/4 x 6 1/4 in. (manual repairs with adhesive along folds, light soil). Verso with handwritten notation “4th November 1839 Levied on one negro Girl named Polly as the property of A. Allen...” – Partially printed Writ of Execution from Henry County, Tennessee, commanding “any lawful officer” to levy the “goods and chattles [sic], lands and tenements of D.A. Gwinn and A.B. Gwinn” in satisfaction of a judgement won by plaintiff W. R. Caswell, 15 February 1836. 2pp, 8 1/4 x 3 3/4 in. (light soil, creasing at folds). Verso with handwritten notation identifying list of property levied including “one Negro Boy Ben,” 17 February 1836. – Partially printed document indicating that the Sheriff of Henry County, Tennessee, executed a levy against William Thomas, “on one negro Boy named Henry worth nine hundred Dollars,” 6 January 1840. 2pp, 7 3/4 x 9 1/4 in. (light soil, creasing at the folds).

[With:] Manuscript legal document related to the administration and division of the estate of the deceased Joshua Uphurch of Henry County, Tennessee, listing as “part of this petition are the following slaves to wit. Fred [?] Milly and her infant child, Mana, Mary, Zableh [?], Harriet, Anajaline, Robert, Alabama, Westley [?], Fanny, Byrtha [?], and Andy.” [1847-1848]. 4pp, 7 3/4 x 9 3/4 in. (toning, creasing at folds). The United States Federal Census for 1840 lists Joshua Upchurch (1800-1844) of Henry County, Tennessee as enslaving 14 men, women, and children.

\$600 - 800

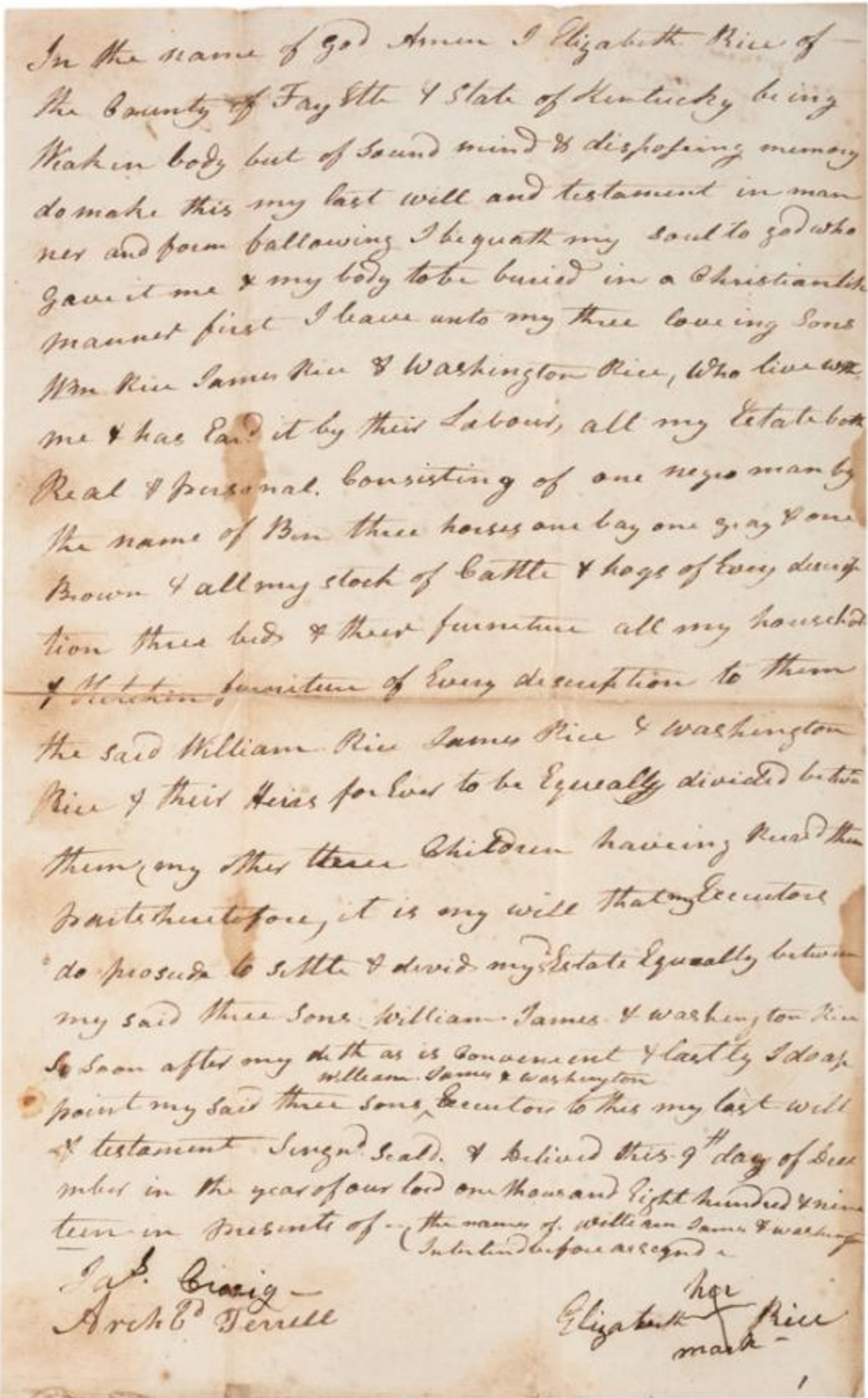


14
[SLAVERY & ABOLITION]. Manuscript last will and testament of enslaver Elizabeth Rice, Fayette County, KY, 9 December 1819.

2pp, 12 3/4 x 8 in. (scattered dampstains, completely separated along horizontal fold).

Elizabeth Rice bequeaths to “my three loving sons Wm. Rice James Rice & Washington Rice, who live with me & has Eard [sic] it by their Labours, all my estate both Real & personal” including “one negro man by the name of Ben...”

\$300 - 500



15
[SLAVERY & ABOLITION]. Ticket granting admittance for two into the Coloured Gallery of the Louisville Theatre. [Louisville, KY], 19 January 1837.

Ink on blue paper, 4 x 2 3/4 in. mounted to heavier stock white paper (adhesive residue on verso, light soil, creases).

Manuscript ticket with handwritten notations: "Louisville Theatre / Thursday. Jan 19th 1837 / Admit Two / Coloured Gallery / N. Cushman."

By 1837 there was a well-established theatre scene in Louisville with competing theatres vying for business. "N. Cushman" is likely the same individual listed in the 1832 Louisville City Directory with a street address "at Theatre," though the specific theatre was not identified. The theatre most commonly referred to as the "Louisville Theatre" opened in February 1846, but prior to that time other venues utilized that same name and theatre names changed frequently. An August 1836 edition of the city's *Courier-Journal* identifies a "Louisville Theatre, Jefferson Street" while a January 1837 edition of the same paper cites the "Messrs Potter & Waters, the liberal and judicious Managers of the Louisville Theatre...." Regardless of the specific site of the venue for this performance, it was notable for having a "coloured gallery" where patrons of color were required to view performances. A scarce piece of ephemera documenting not only segregation, but also the participation of African Americans in cultural pastimes in the antebellum South.



\$500 - 700

A true inventory & appraisement of
The personal property & slaves of John Reid
Decd by Wm. Parrish, Wm. Dean & Wm. Williams
as shown us by the administrator this 31st Augt
1859

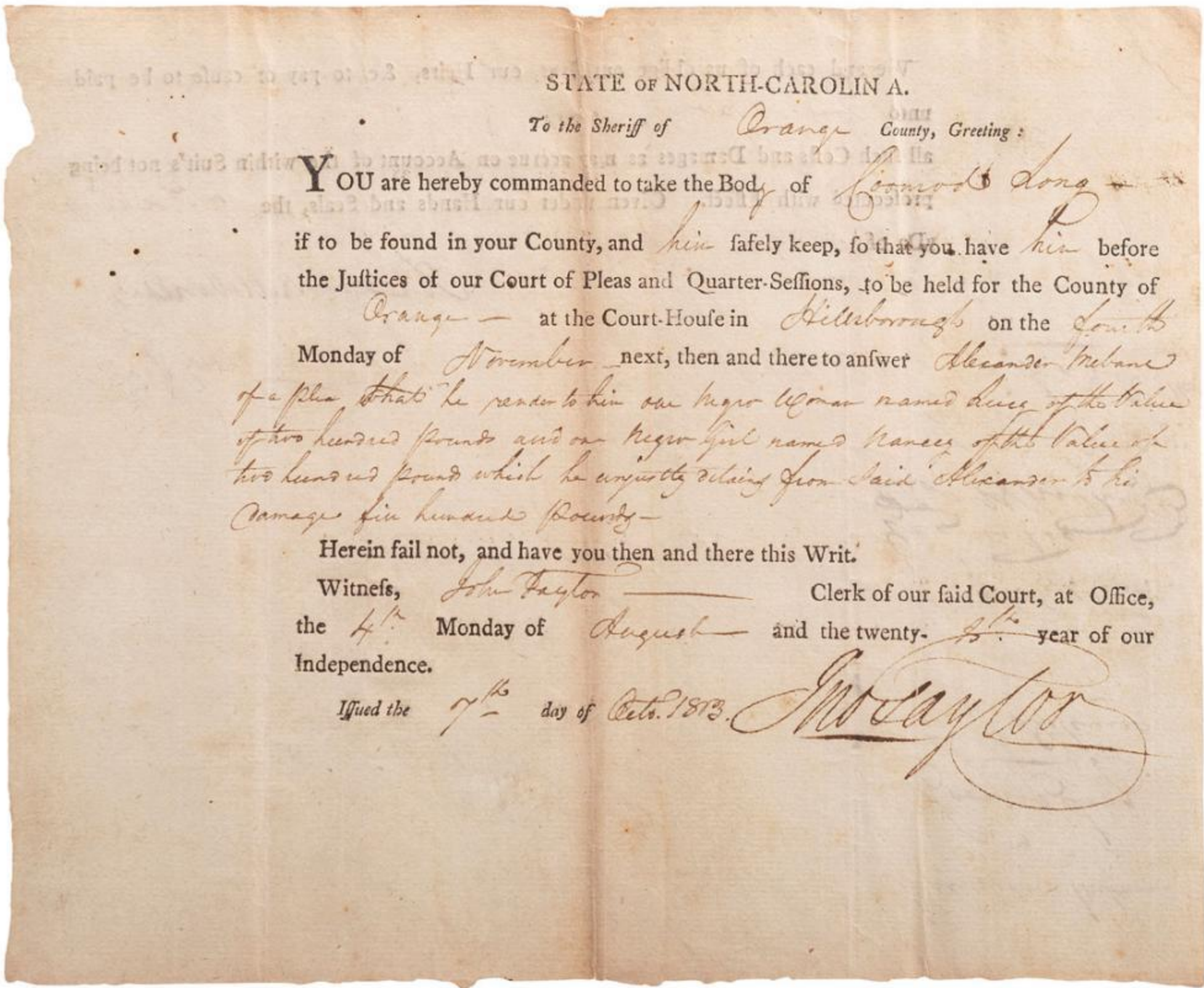
1 Buggy 2 horses & griststone	\$3.00	3 calves	\$15.00
1 lot blacksmith tools	10.00	1 Bay mare	5.00
5 old flour & old cart wheels	5.00	1 do do	50.00
2 pair gear 2 pair stretchers	2.00	15 hogs	50.00
1 ox cart & frame	5.00	13 Sheep	13.00
1 shovel & lot of cooking vessels	2.00	22 Acres corn	90.00
1 wheat fan & rake	1.00	1 lot Sugar corn	2.00
8 Chair springs stand	5.00	3 Acres corn	30.00
1 Bureau & sugar chest	5.00	12 Acres corn	75.00
2 Stands 1 looking glass	1.50	2 wheat stacks	500
1 leather headstall & clothing	20.00	1 eye stack & change	2.50
1 Lounge & clothing	10.00	1 lot of oats	4.00
9 Pieces of bed clothing	20.00	1 Old negro woman	200.00
2 Beds & clothing	15.00	1 woman & child	600.00
1 Cradle & 2 chest	2.50	1 Woman	600.00
2 carpets a lot of iron	5.00	1 Woman	900.00
1 lot of books & a bible	5.00	1 child rented for	100.00
1 clock & cupboard	5.00	1 boy 250 per an.	
1 lot of cupboard ware & waiter	2.00	1 do do	35.00
1 Sifter & sheep shears	1.50	Cash	20.00
2 Tables & chest	1.00	1 note to Westman	
2 Large wheel reel & settie	1.00	due 24 Jan 1858	701.26
2 Pails & churn & 2 candle sticks	1.50		
1 Strainer & coffee pot	.25	William H. Dean	
1 pair steel yards & 7 lb. poles	3.50	Wm Williams	
2 Sten	35.00	W Paris &c	
1 Brindle cow	15.00		
1 Muley cow	15.00		
1 Robin cow	25.00		
	203.25		

16
[SLAVERY & ABOLITION]. Manuscript inventory of plantation property and enslaved individuals from the estate of John Reid, Madison County, KY, 31 August 1859.

1p, 7 7/8 x 11 7/8 in. Creased, with some discoloration and ink bleeding, minor wear to edges and corners. Undersigned by multiple parties. Docketed verso, 9 February 1860. Inventory lists 4 enslaved women, one with a child. Listed values range from \$200 for an "old negro woman" to \$900 for a woman of unspecified age.

\$400 - 600

17-19
NO LOTS



20
[SLAVERY & ABOLITION]. Partially printed writ of detention related to the surrender of the enslaved woman “Lucy” and the enslaved girl “Nancy.” Orange County, NC, 1813.

2pp, 6½ x 7¾ in. (toning, creases at folds, chipping on edge line). Docketed on verso.

War of 1812-era writ of detention whereby Court Clerk John Taylor orders the sheriff to convey Coonrod Long to appear before the Court of Pleas and Quarter-Sessions on 4 November 1813 to: “...then and there answer Alexander Mebane of a plea that he render to him one negro woman named Lucy of the Value of two hundred pounds and one negro Girl named of Nancy of the Value of two hundred pounds which he unjustly detains from said Alexander [sic] to his damage of five hundred pounds.” Signed by Taylor. Docketing on the verso appears to add the signature of “Thos. Whitehad D.S.” [Deputy Sheriff], who executed the writ.

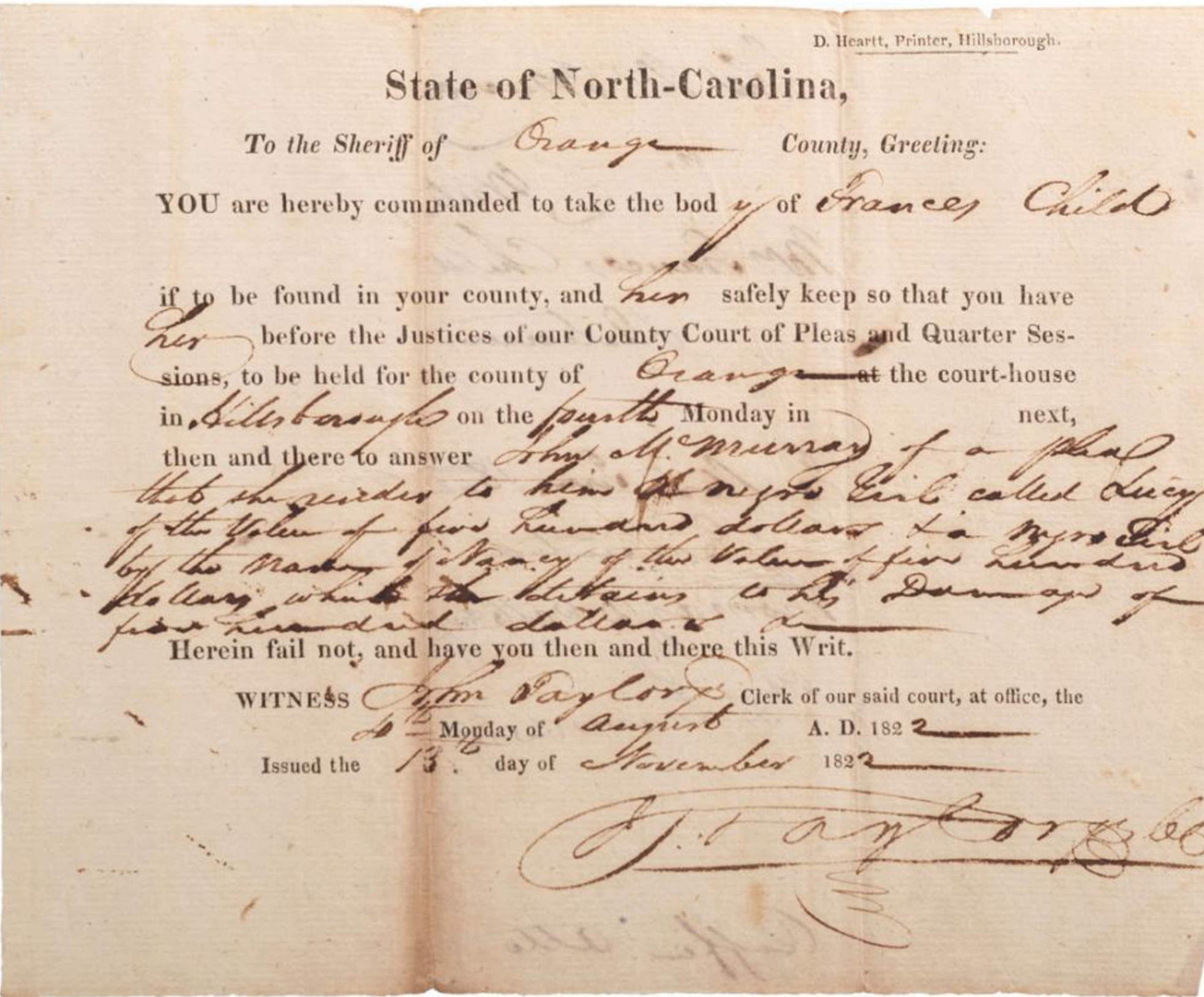
\$500 - 700

21
[SLAVERY & ABOLITION]. Partially printed writ of detention related to the surrender of two enslaved girls named “Lucy” and “Nancy.” Orange County, NC, 1822.

1p, 6 1/4 x 7 1/2 in. (scattered ink marks, creases at folds, light toning). Docketed on verso. Imprint of “D. Heartt, Printer, Hillsborough.”

Court Clerk John Taylor orders the sheriff to convey Frances Child to appear before the County Court of Pleas and Quarter Sessions to “...answer John McMurray of a plea that she render to him a negro Girl called Lucy of the value of five hundred dollars & a negro Girl by the name of Nancy of the value of five hundred dollars which she detains to his Damages of five hundred dollars.” Signed by Taylor. Docketing on the verso notes that the writ was executed by “Thomas D. Watts, Sheriff By W.H. Adams, D. Shff.”

\$500 - 700



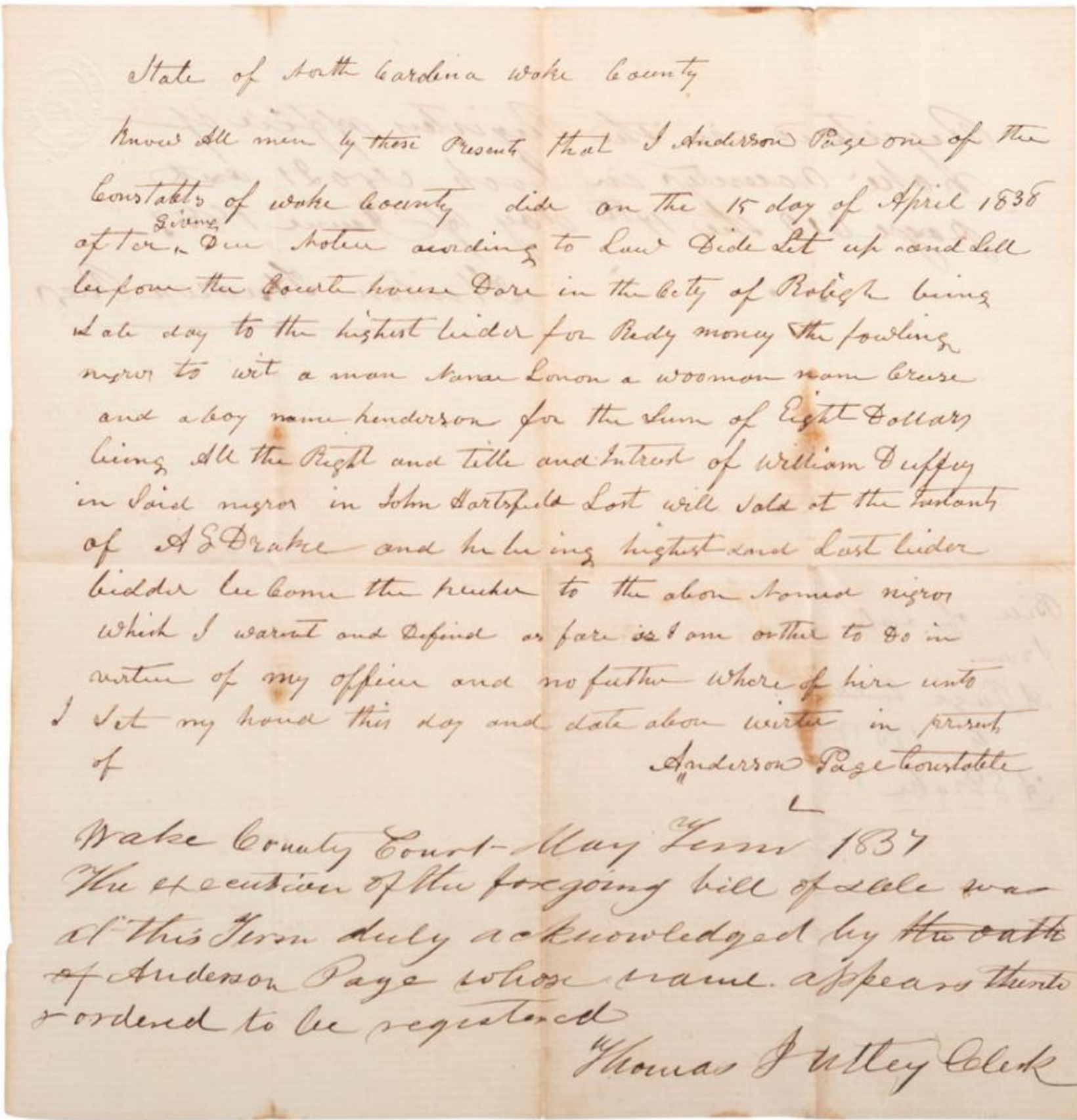
22
[SLAVERY & ABOLITION]. Manuscript bill of sale for enslaved African Americans “Lonon,” “Grase,” and “Henderson,” auctioned at the courthouse in the city of Raleigh. Wake County, NC, 15 April 1838.

1p, 7 3/4 x 8 1/2 in. (creasing at folds, scattered dampstaining). Docketed on verso.

Anderson Page, a constable of Wake County, “after giving due notice according to Law Dide Let up and Sell before the Court house Dore in the City of Raleigh being sale day to the highest bidder for Redy money the fowling negros to wit a man name Lonon a wooman name Grase and a boy name henderson for the sum of Eight Dollars....” Enslaver “A.S. Drake” is indicated as the “highest and last bider....”

Auctions of enslaved people were commonly held on courthouse steps, an occurrence that could often result in devastation for enslaved families who were torn apart.

\$400 - 600



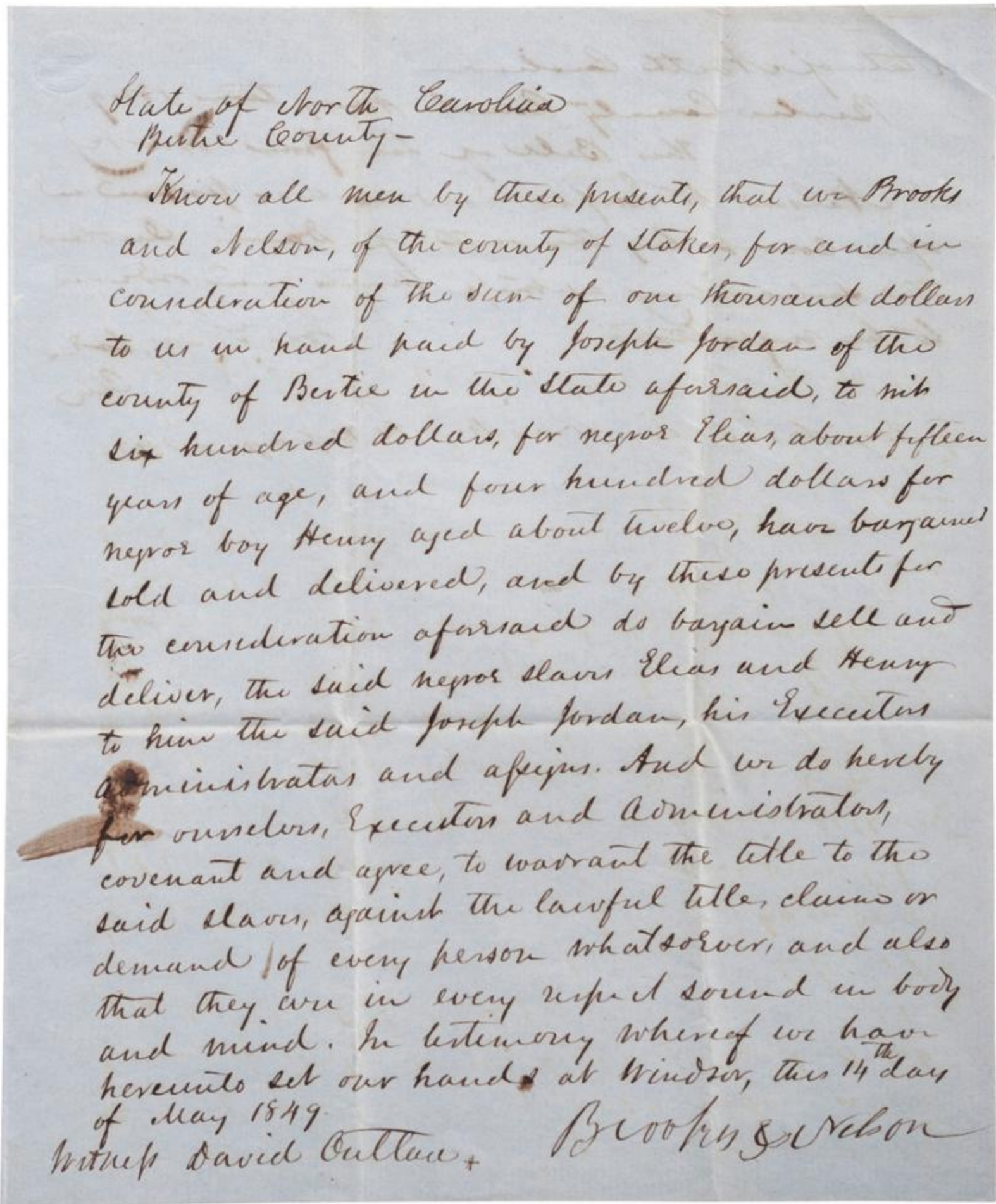
23
[SLAVERY & ABOLITION]. Manuscript bill of sale for enslaved African Americans “Elias” and “Henry,” ages 15 and 12-years old. Bertie County, NC, 14 May 1849.

2pp, 8 x 10 in. (scattered ink marks, creasing at folds, later penciled notation at docket).

Two African American children, “in consideration of the sum of one thousand dollars...six hundred dollars for negro Elias, about fifteen years of age, and four hundred dollars for negro boy Henry aged about twelve...,” are sold by enslavers “Brooks and Nelson” from the county of Stokes, NC, to enslaver Joseph Jordan of the county of Bertie.

The 1850 US Federal Census Slave Schedule, which recorded enslaved individuals just a year after this bill of sale was inked, documents Joseph Jordan of Bertie, NC, as enslaving 21 men, women, and children. Two of the 21 slaves recorded are likely “Elias” and “Henry” as the slave schedule lists five young men ages 12, 15, or 16.

\$400 - 600



24
581.2

Whereas, the late James M. Mangum of the County of Wake and State of North Carolina, did, among other things, bequeath and give, by his last will and testament (which has been duly proven and recorded) as follows (to wit), I give and bequeath to my grand daughters Henrietta S. Mary S. and Lydia S. Cannady, one negro woman named Amanda, and her child Hepseba, together with all her increase; and two negro girls Silvia and Cary to be divided between them in equal proportions, to them and their heirs forever; and I also give to them the sum of one hundred and fifty dollars to be paid out of any surplus of my estate; never theless, I give to Duncan S. Cannady the entire control and service of said negroes, but he is to deliver to each one of them her distributive share as they arrive to the age of twentyone years; And whereas the said negro woman Amanda, so given and bequeathed to the said Henrietta S. Mary S. and Lydia S. Cannady, has since the date of the last will and testament, and before the

24

[SLAVERY & ABOLITION]. Manuscript legal document related to claims on the enslaved infant "Elizabeth," child of the enslaved woman "Amanda." Wake County, NC, 1854.

3pp, 9¼ x 7½ in. (toning, some separations at folds). Docketed on verso with endorsements dated 1855.

Document signed proving and registering the release of a claim by the heirs of the late Brig. General James M. Mangum (1796-1854) on the enslaved infant Elizabeth. In his will, Mangum bequeathed to his minor granddaughters "... one negro woman named Amanda, and her child Hepseba, together with all her increase; and two negro girls Silvia and Cary to be divided between them...." The document further indicates that "the said negro woman Amanda ... has since the date of the last will and testament, and before the death of the said testator, James M. Mangum, brought forth and had born of her a negro girl child named Elizabeth which is now living...." The document, which is signed by Mangum's heirs Thomas I. Rogers, John W. Byrd, Joseph M. Mangum, and Mary S. Mangum, releases their claim on the enslaved infant child.

Planter and enslaver James M. Mangum was one of the wealthiest men in North Carolina, owning over 1000 acres and 24 enslaved men, women, and children. He served in the North Carolina House of Commons in 1838 and 1840, and was elected a brigadier general in the 17th Brigade, 7th Division, North Carolina Militia in May, 1842.

\$400 - 600

25

[SLAVERY & ABOLITION]. Manuscript bill of sale for enslaved African Americans "Edward" and "Jane." Wake County, NC, 14 September 1857.

1p, 8 x 10 in. (toning, creasing at folds, chipping at edge lines). Docketed on verso.

Benjamin Marriott "for and in consideration of the sum of sixteen hundred Dollars to me in hand paid...have bargained sold and delivered to Rebecca W. Marriott two negro slaves, (viz) Edward and Jane...."

Rebecca Jones Watts Marriott (ca 1809 - ca 1870) married Benjamin Marriott in 1843. A Benjamin Marriott of Wake County, North Carolina, is listed in the 1850 US Federal Census Slave Schedules as enslaving 29 individuals, a number which increased to 37 by the 1860 Census. Both Benjamin and Rebecca are alternatively listed in records as "Merritt," "Maritt," and "Mariott."

\$300 - 500

North Carolina
Wake County, I have all men by these presents, that Benjamin Marriott, of the County and State above mentioned, for and in consideration of the sum of sixteen hundred Dollars, to me in hand paid, the receipt whereof is hereby acknowledged, have bargained sold and delivered to Rebecca W. Marriott two negro slaves, (viz) Edward and Jane, to have and to hold the said slaves unto her the said Rebecca W. Marriott free from the claim or claims of any and all persons whatever.
Given under my hand and seal
The 14th of September 1857
Benj. Marriott
J. B. Marriott
J. B. Marriott

State of North Carolina } Clerk's Office 5th Dec/57
Wake County } The foregoing Bill of sale
was this day duly proven before me by the oath of J. B.
Marriott a witness thereto, Let the same be Registered
Thomas S. Littley Clerk

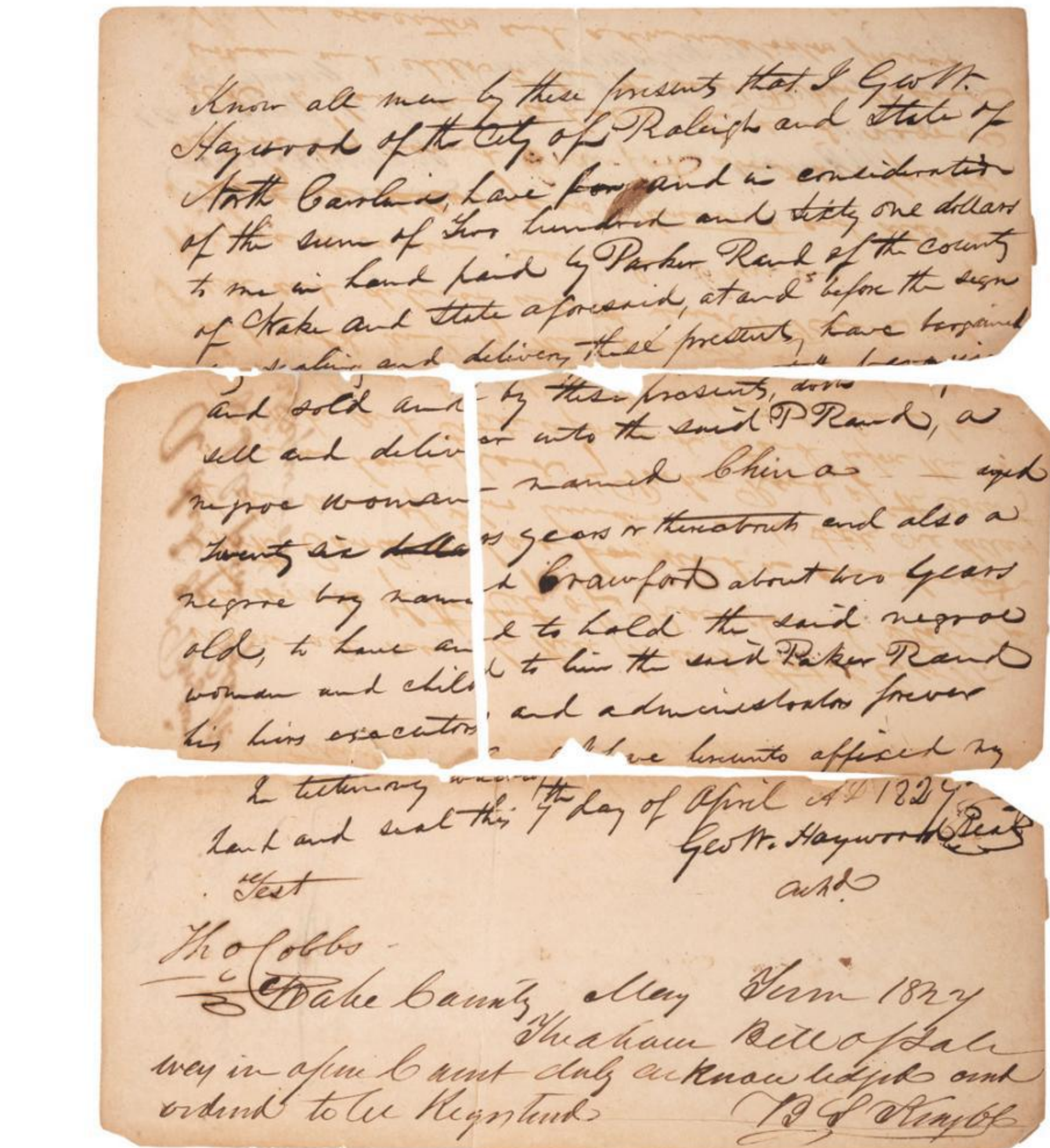
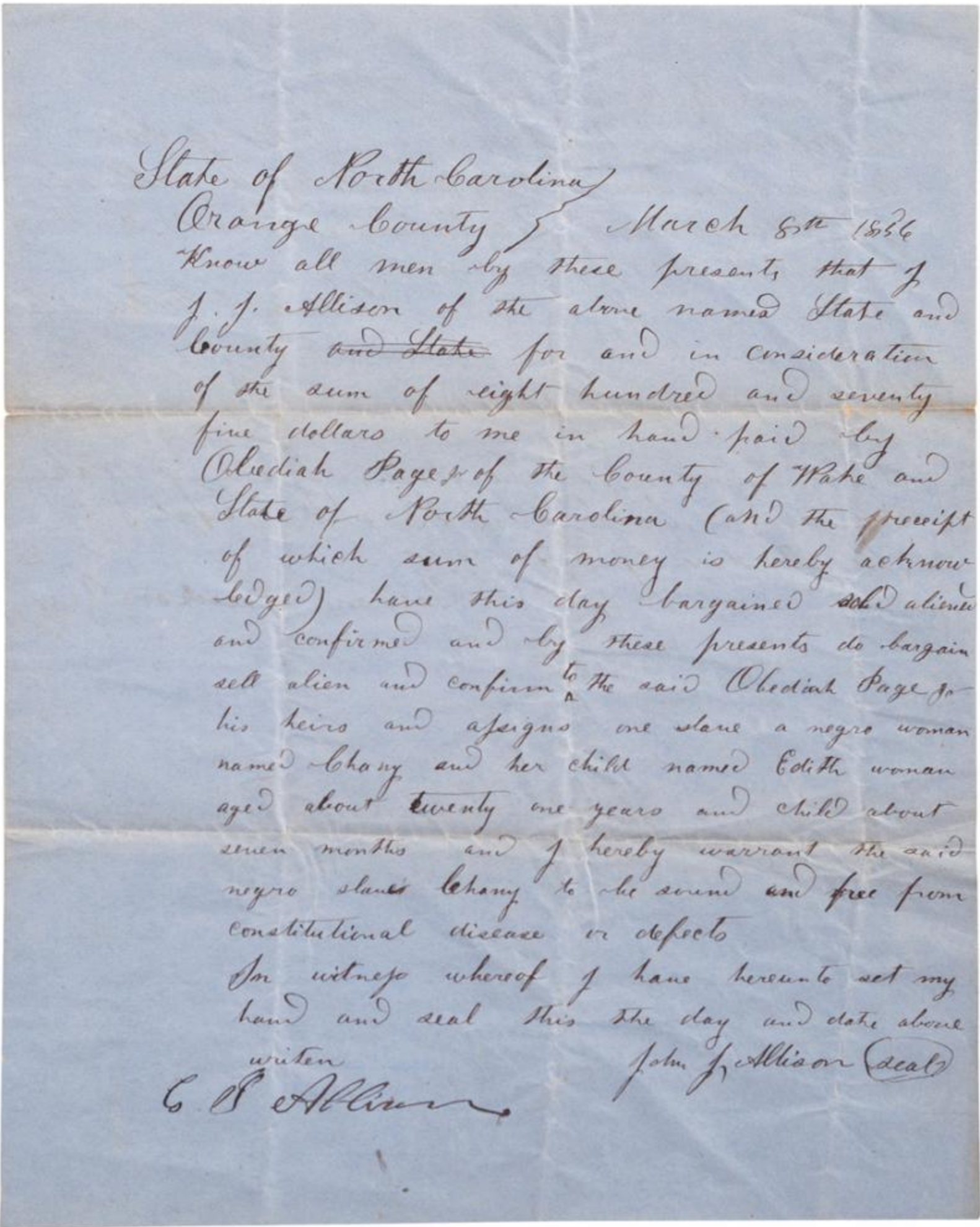
26
[SLAVERY & ABOLITION]. Manuscript bill of sale for enslaved woman named “Chany” and her infant child “Edith.” Orange County, NC, 8 March 1856.

2pp, 9 1/2 x 7 1/2 in. (toning and creasing at folds, later pencil notations at docketing). Docketed on verso.

Enslaver John J. Allison sells to enslaver Obediah Page, Jr., for the “sum of eight hundred and seventy five dollars...one slave a negro woman named Chany and her child named Edith woman aged about twenty one years and child about seven months....” The bill of sale further warrants that “...the said negro slave Chany “to be sound and free from constitutional disease or defects.” The bill of sale was endorsed and signed in 1858 by Thomas J. Utley and Hinton Hudson as clerk of the county court and county register, respectively.

Dr. John J. Allison (1820-1910) of Orange, North Carolina, is listed in the 1850 US Federal Census Slave Schedules as enslaving 8 men, women, and children, while an Obediah Page (unclear if Page senior or junior) of Wake County, North Carolina, is listed as enslaving 12 individuals. The *Wilmington Daily Dispatch* reported in January 1866 that Obediah Page, Jr. (1822-1866?) was killed by his own son's hand after he had assaulted both the mother and son in a drunken rage.

\$300 - 500



27
[SLAVERY & ABOLITION]. Manuscript bill of sale for enslaved woman “China” and enslaved child “Crawford.” Wake County, NC, ca 1820s.

1p, approx. 8 x 10 in. (multiple pieces, possibly portions of separate documents combined).

Bill of sale of “a negroe woman named China aged twenty six years or thereabouts and also a negroe boy named Crawford about ten [?] years old” to Parker Rand (1793-1876) of Wake County, North Carolina, from George W. Haywood (1802-1890) of Raleigh, Wake County, North Carolina.

Verso with seemingly three different dockets: one indicating an 1823 date of registration in Wake County, the other two identifying George W. Haywood as party to the bill of sale. Though potentially originating from separate bills of sale, each portion relates to Haywood and Rand. While Haywood had a modest estate, Rand was the son of a wealthy planter and was a lawyer. Rand amassed substantive land holdings in North Carolina and Mississippi which were worked by enslaved men, women, and children.

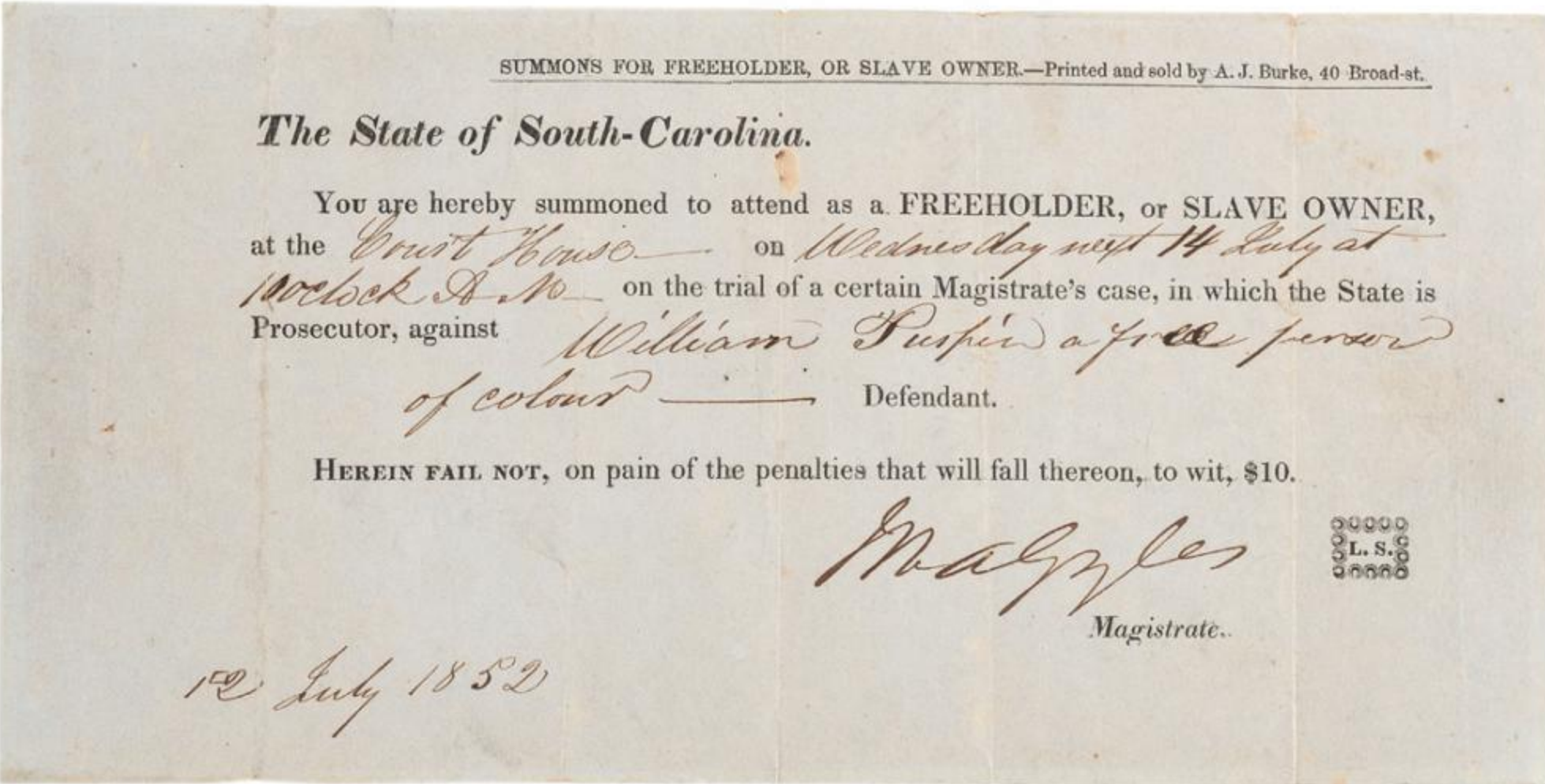
\$300 - 500

28
[SLAVERY & ABOLITION]. A group of 2 documents related to the enslavement of individuals in the Carolinas, including a rare North-Carolina Mutual Life Insurance Company form used to insure the life of an enslaved individual.

“The North-Carolina Mutual Life Insurance Company,” partially printed document utilized by a policy holder for the purpose of insuring the life of an enslaved individual. [Raleigh, NC]. ca 1849-1865. Unused, 2pp, 8 x 12 1/2 in. (slight creases, generally good). Document directs policy applicant to describe in detail the enslaved individual to be insured, and on verso provides space for notes from an examining physician to detail the condition of the enslaved individual. A rare “slave insurance” form demonstrating the capacity of the insurance industry to capitalize on and profit from the enslavement of African Americans.

[With:] Manuscript last will and testament of William Carter, Laurens District, South Carolina, 20 November 1845. 4pp, 8 x 13 in. (toning, creasing at folds). Carter bequeaths unto his wife Martha Carter nine enslaved individuals, “Jack and Liza his wife - Betsy and her three children - Caroline, Essye and John - Diannah and her child Margaret and also my negro man Ike.” The US Federal Census lists William Carter (1806-1845) of Laurens County with 10 enslaved individuals in 1840.

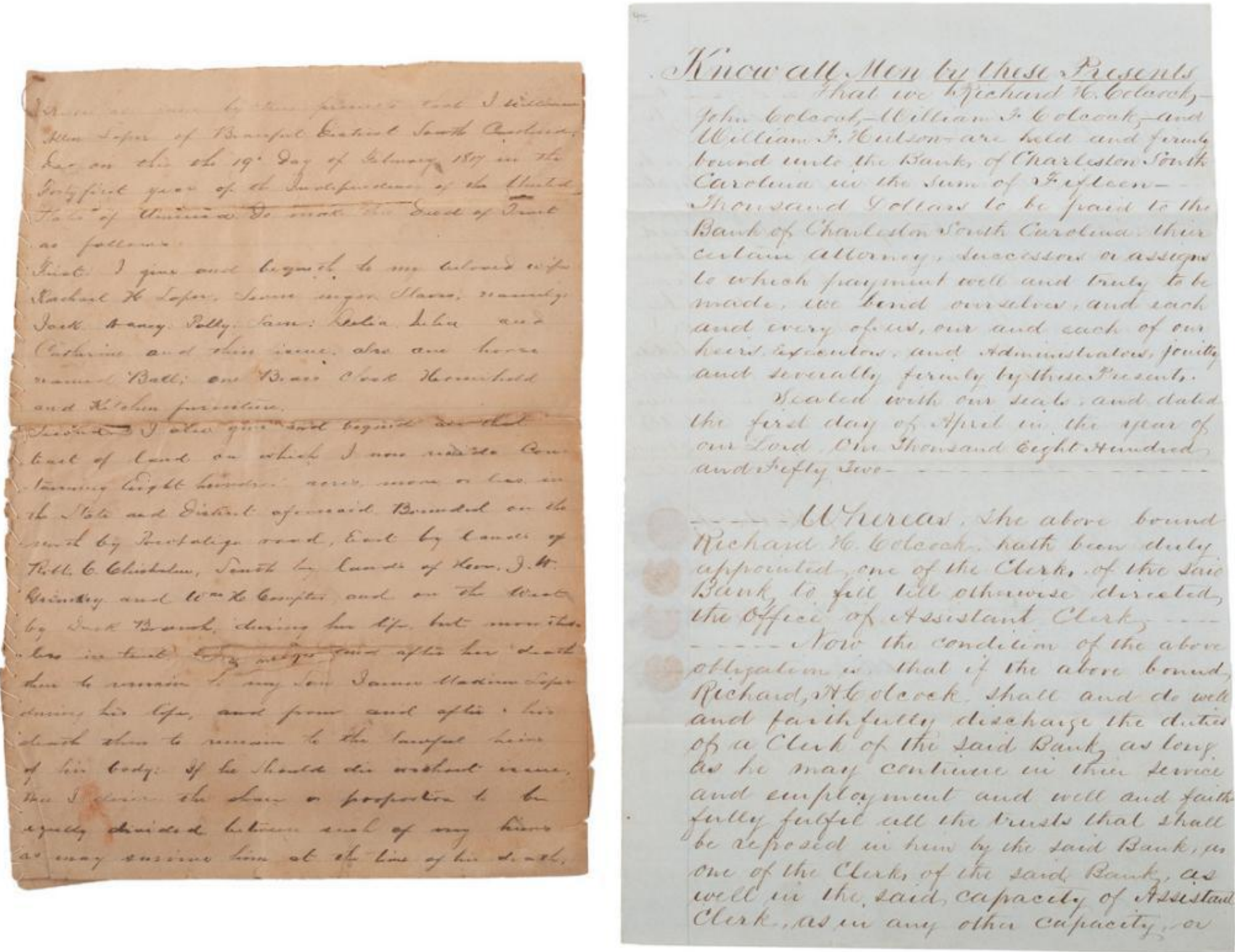
\$400 - 600



29
[SLAVERY & ABOLITION]. Partly printed court summons to attend the trial of “William Turpin, a free person of colour.” [Charleston, SC], 12 July 1852.

1 page, 8 1/4 x 4 1/8 in., accomplished in manuscript, creasing, some discoloration, wear to edges. Signed illegibly by magistrate. Vero inscription reads, “John H. Thee Esq.” State of South Carolina summons “to attend as a Freeholder, or Slave Owner, at the Court House on Wednesday next 14 July at 10 o'clock A.M. on the trial of a certain Magistrate's case, in which the State is Prosecutor, against William Turpin a free person of colour, Defendant.”

\$200 - 300



30
[SLAVERY & ABOLITION]. Manuscript deed of trust bequeathing seven enslaved men, women, and their children. Beaufort District, SC, 19 February 1817.

4pp, 8 1/2 x 11 in. (heavily toned, separation at folds).

Enslaver William Allen Loper (1778-1817) bequeaths to his wife Rachael H. Loper, “seven negro slaves, namely: Jack, Nancy, Polly, Sam, Delia, Julia and Catherine and their issue....”

[With:] Bond of Richard H. Colcock, Assistant Clerk, Bank of Charleston, Charleston, South Carolina, 1 April 1852. Document signed by Richard H. Colcock, John Colcock, W.F. Colcock, and W. Ferguson Hutson, indicating that the men are “bound unto the Bank of Charleston South Carolina in the sum of Fifteen Thousand Dollars” and appointing Richard H. Colcock “one of the Clerks of the said Bank to fill until otherwise directed....” The Bank of Charleston was the largest private bank in antebellum South Carolina. The Holcock brothers descended form a prominent South Carolina family, and held important business and political roles in the state.

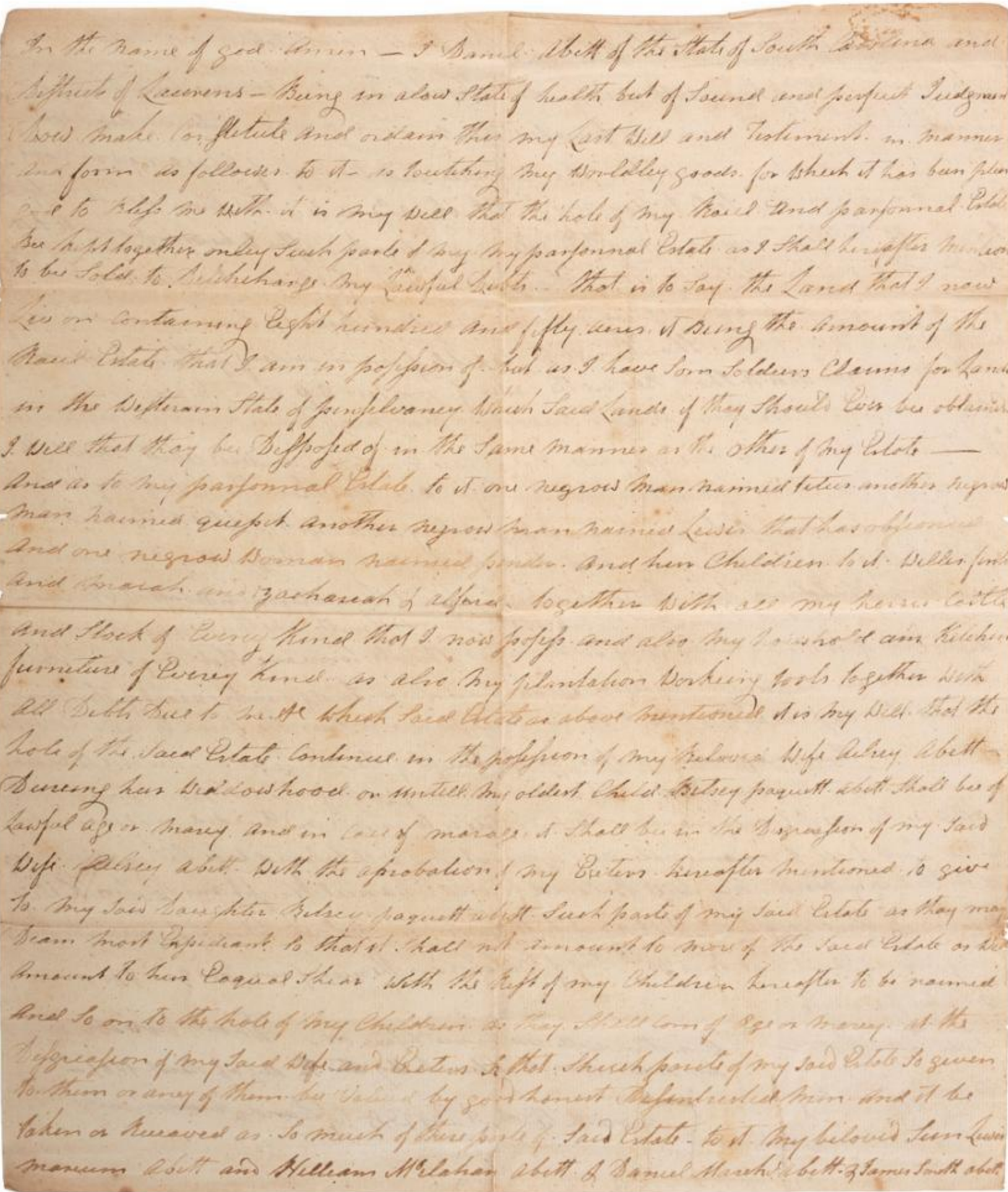
\$300 - 500

31
[SLAVERY & ABOLITION]. Manuscript last will and testament of enslaver Daniel Abbott, naming nine enslaved men, women, and children. District of Laurens, SC, 30 October 1800.

2pp, 12 1/4 x 14 3/4 in. (approx. 2 1/4 in. tear along bottom at vertical center fold, chipping at edges, light soil).

Daniel Abbott (ca 1755 - ca 1800) was a Revolutionary War veteran whose South Carolina estate consisted of “Eight hundred and fifty acres.” His last will and testament leaves to his wife “...one negro man named Titus, another negro man named Quipet [?] another negro man Lewis that has absconded [sic] and one negro woman named Pender and her children to it Willis Fenton [Pinton?] and Isaiah and Zachariah & Alford....” The United States Federal Census of 1800 cites Abbott as enslaving 8 individuals.

\$300 - 500



32
[SLAVERY & ABOLITION]. A group of 2 documents related to female South Carolina enslavers, comprising:

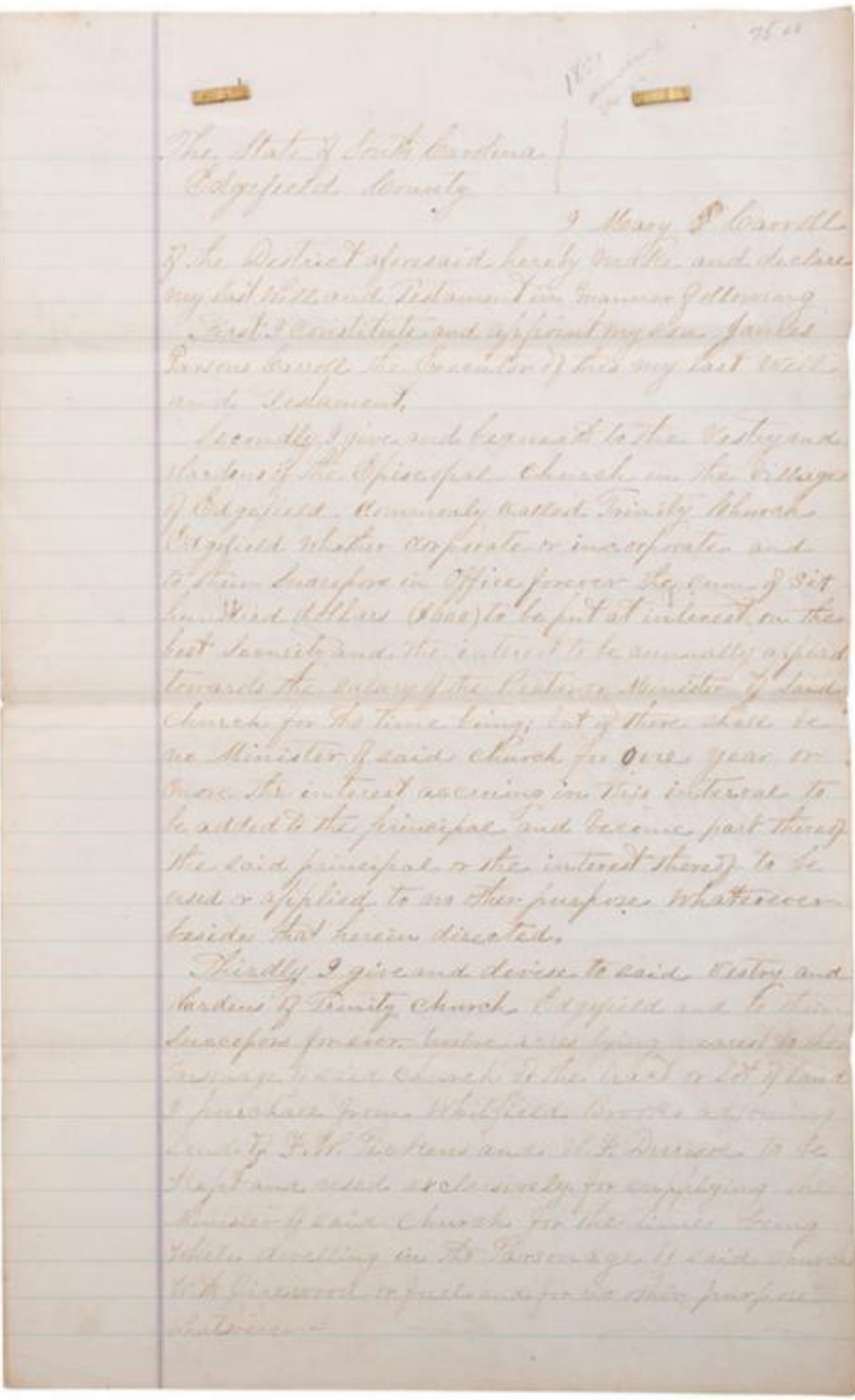
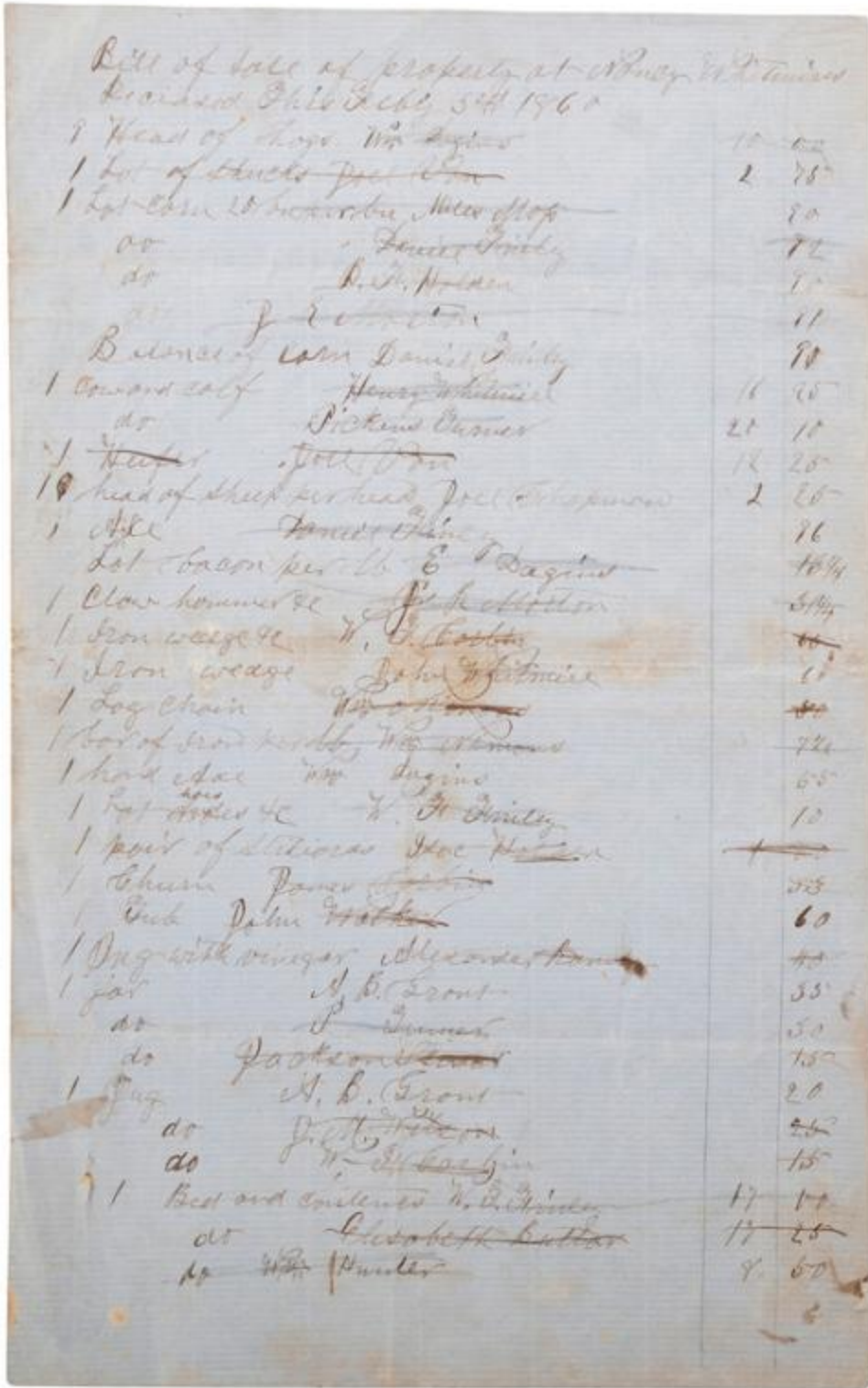
Manuscript copy of the 1849 last will and testament of Mary Giles Carroll (1782-1851), as certified by Judge David L. Turner of the Probate Court. Edgefield County, SC, 4 June 1871. 5pp, 7 3/4 x 12 3/4 in. (creasing at folds, light soil).

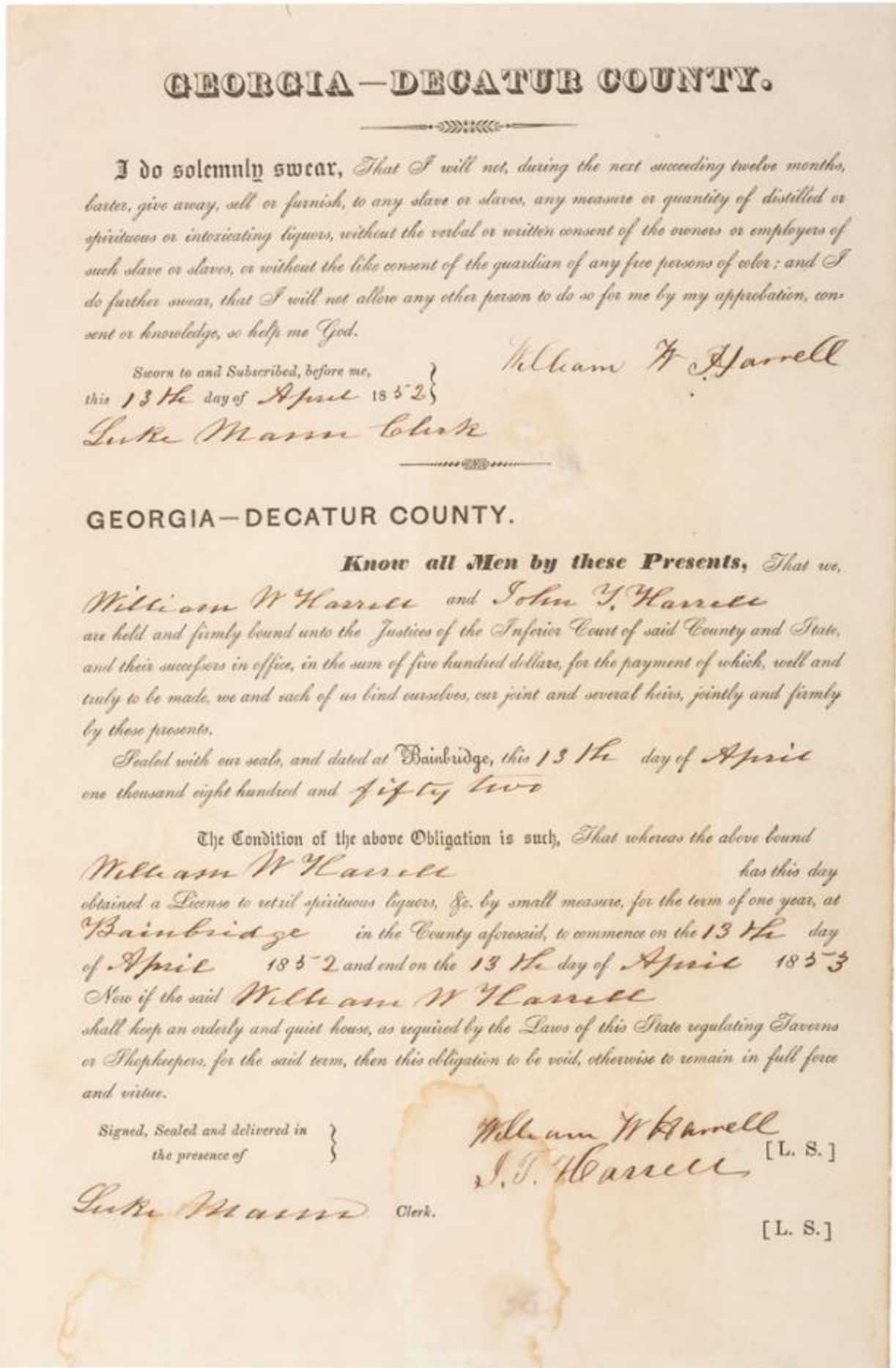
Carroll, the wealthy widow of planter James Parsons Carroll and an Irish immigrant, is listed in the 1850 US Federal Census Slave Schedules as enslaving 41 women and children. In her will she bequeaths to her daughter Elizabeth C. Laborde her “negro slave Sarah and the youngest two children she may have at the time of my decease”; to her granddaughter Ellen Carroll Laborde her “negro slave Jane and her future increase”; to her grandson Oscar Laborde her “negro boy slave Captain”; and to her granddaughter Mary Elizabeth Laborde her “negro girl slave Fanny and her future increase.”

[With:] Manuscript “Bill of Sale of property at Nancy Whitmires / Deceased This Feby 3rd 1860” including “1 Negro Woman.” [Pickens, SC], [1860]. 4pp, 8 x 12 3/4 in. (light soil, chipping at edge lines, folds).

Estate papers on file with the US Wills and Probate Records include a “Bill of Appraisement” for the Nancy Whitmire (?-1860) estate. The version offered here appears to be a draft bill of sale from the liquidation of the property with the inclusion of a name, presumably the buyer of Whitmire’s property, alongside the price paid for the listed property. The enslaved “Negro Woman” was sold to “Carwell Hester” for \$416.00.

\$400 - 600





33
[SLAVERY & ABOLITION]. Partially printed merchant's affidavit swearing not to sell liquor to free or enslaved persons of color, Decatur County, GA, 13 April 1852.

1p, 7 1/2 x 11 1/2 in. (dampstaining bottom 1/4 along edge line, toning).

Affidavit sworn and signed by William W. Harrell (1822-1913) recording his pledge that he "will not, during the succeeding twelve months, barter, give away, sell or furnish, to any slave or slaves, any measure or quantity of distilled or spirituous or intoxicating liquors, without the verbal or written consent of the owners or employers of such slave or slaves, or without the like consent of the guardian of the free person of color...." Countersigned by Luke Mann, Clerk. Bottom portion of document includes record that William W. Harrell had obtained a license to sell liquors for the period of one year, Bainbridge, Georgia, 13 April 1852.

\$300 - 500

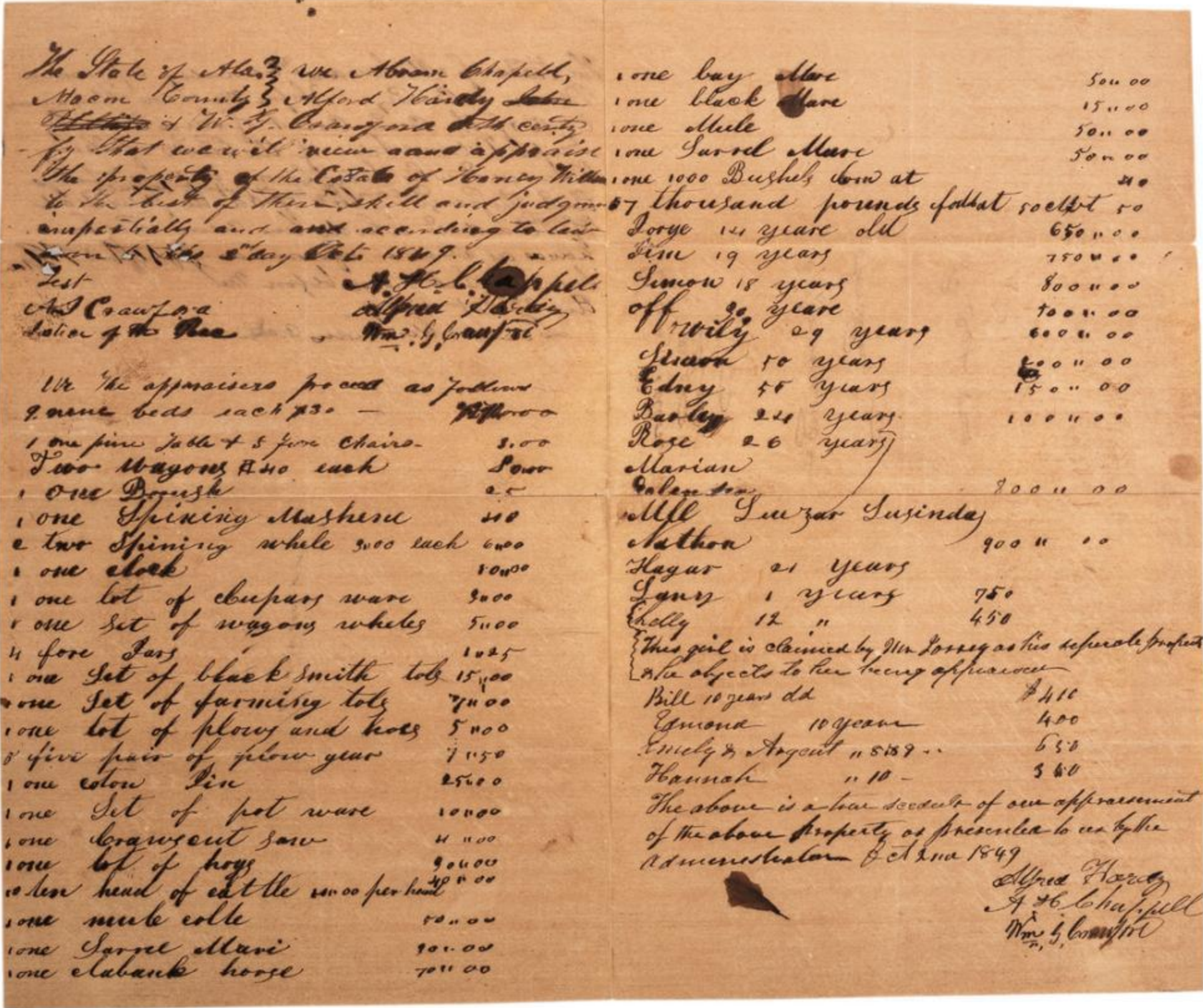
34
[SLAVERY & ABOLITION]. Manuscript plantation inventory listing 21 enslaved individuals. Marion County, AL, 1849.

2pp, 15 x 12 1/2 in. (ink bleed, creases at folds, modern adhesive repair at folds). Docketed on verso.

"Appraisement & Inventory" listing 21 enslaved individuals by name, age, and appraised value. Appraisers Abram Chapell, Alford Hardy, and W.G. Crawford "doth certify that they will review and appraise the property of the estate of Henry Wilson to the best of their skill and judgement impartially." List identifies enslaved men, women, and children ranging in age from 50 years to one year old. A note beneath the name of twelve-year old "Lelly" states, "This girl is claimed by Mr. Fossey [?] as his separate property & he objects to her being appraised."

Henry Wilson (1791-1849), who was deceased just over a month prior to this appraisement, was born in North Carolina but moved to South Carolina by 1820. The 1840 US Federal Census indicates that Wilson was still in South Carolina at that time where he enslaved 21 individuals. It is unclear when and for what reason he removed to Alabama. However, like many slaveholders in the eastern US before him, it may have been in pursuit of additional acreage and corresponding increased profits generated through the forced labor of enslaved people.

\$500 - 700



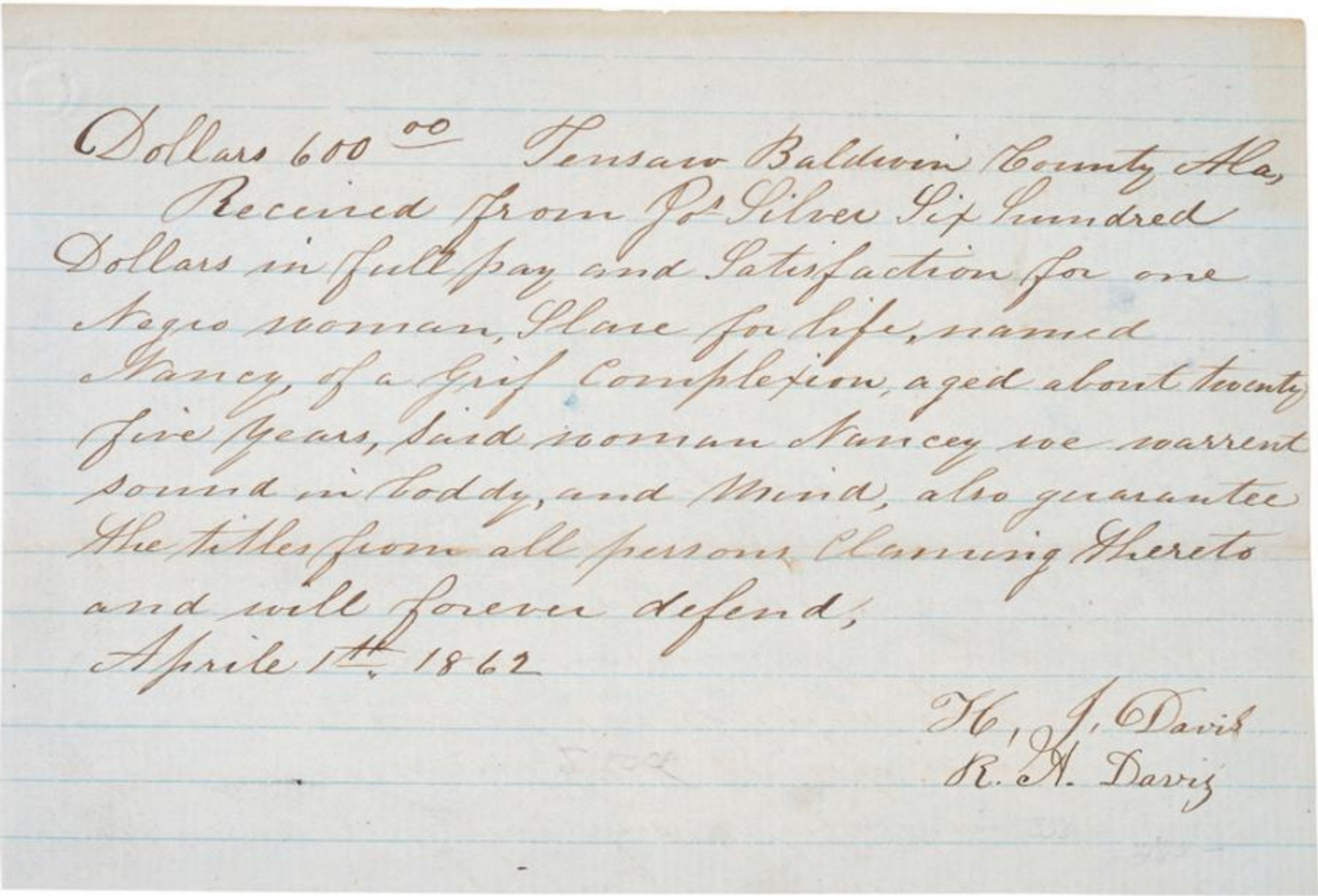
34A
[SLAVERY & ABOLITION]. Manuscript bill of sale for the enslaved woman "Nancy." Tensaw, Baldwin County, AL, 1 April 1862.

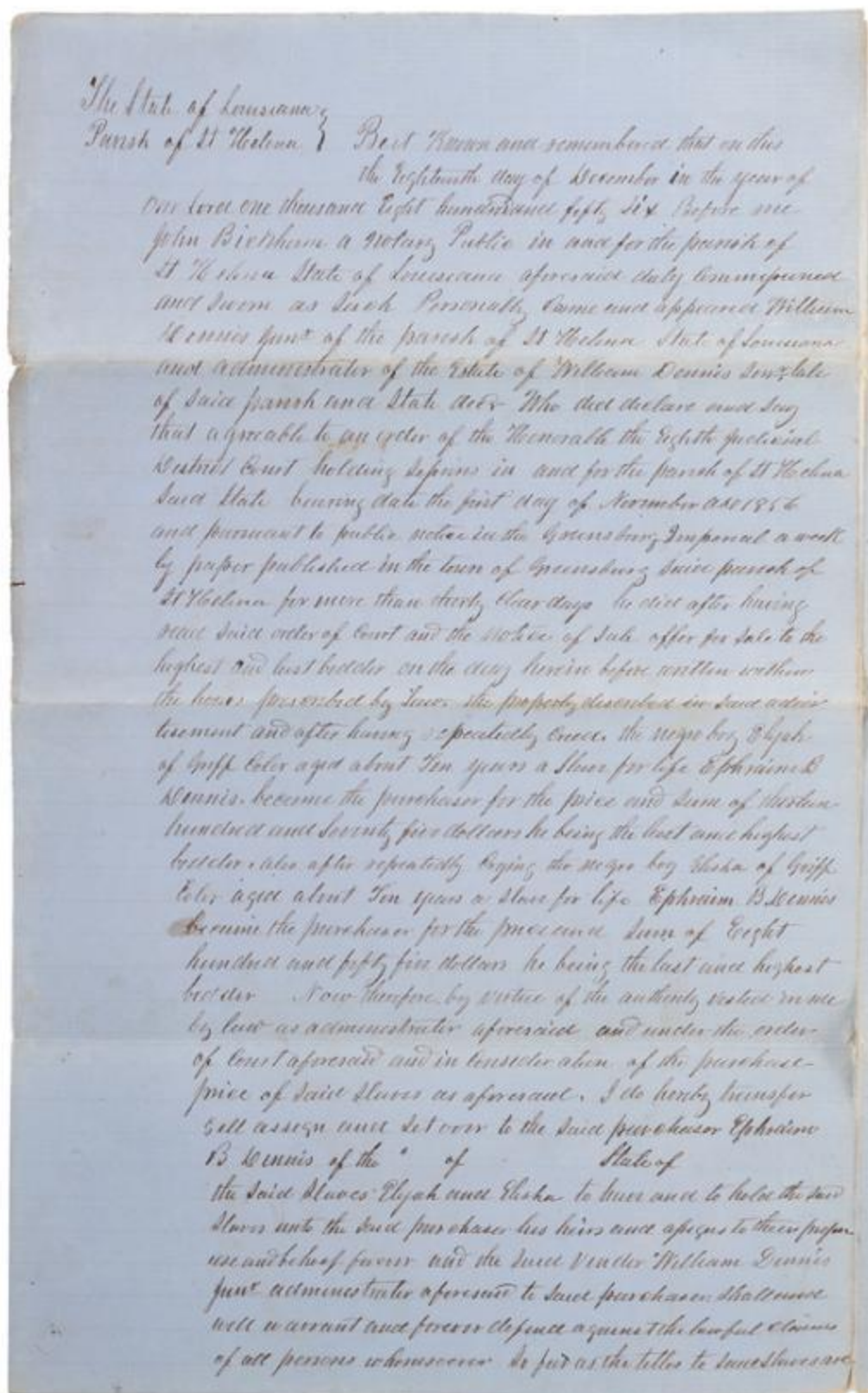
1p, 7 3/4 x 5 1/8 in. (toning, creasing at folds, scattered blue ink and later pencil notation on verso).

Enslavers "H.J. Davis" and "R.A. Davis" bill of sale noting they "Received from Jos. Silver Six Hundred Dollars in full pay and satisfaction for one Negro woman, slave for life, named Nancy...aged about twenty five years, said woman Nancy we warrant sound in body, and mind...."

The 1860 US Federal Census Slave Schedules identify a large number of men and woman with the surname Davis as enslaving individuals in Baldwin County, Alabama. H.J. Davis, likely Henry Jackson Davis (1814-?), is listed as enslaving 32 men, women, and children in 1860. His wife was Rebecca Ann Locke Davis (1825-1919), likely the "R.A. Davis" who co-signed this bill of sale.

\$400 - 600





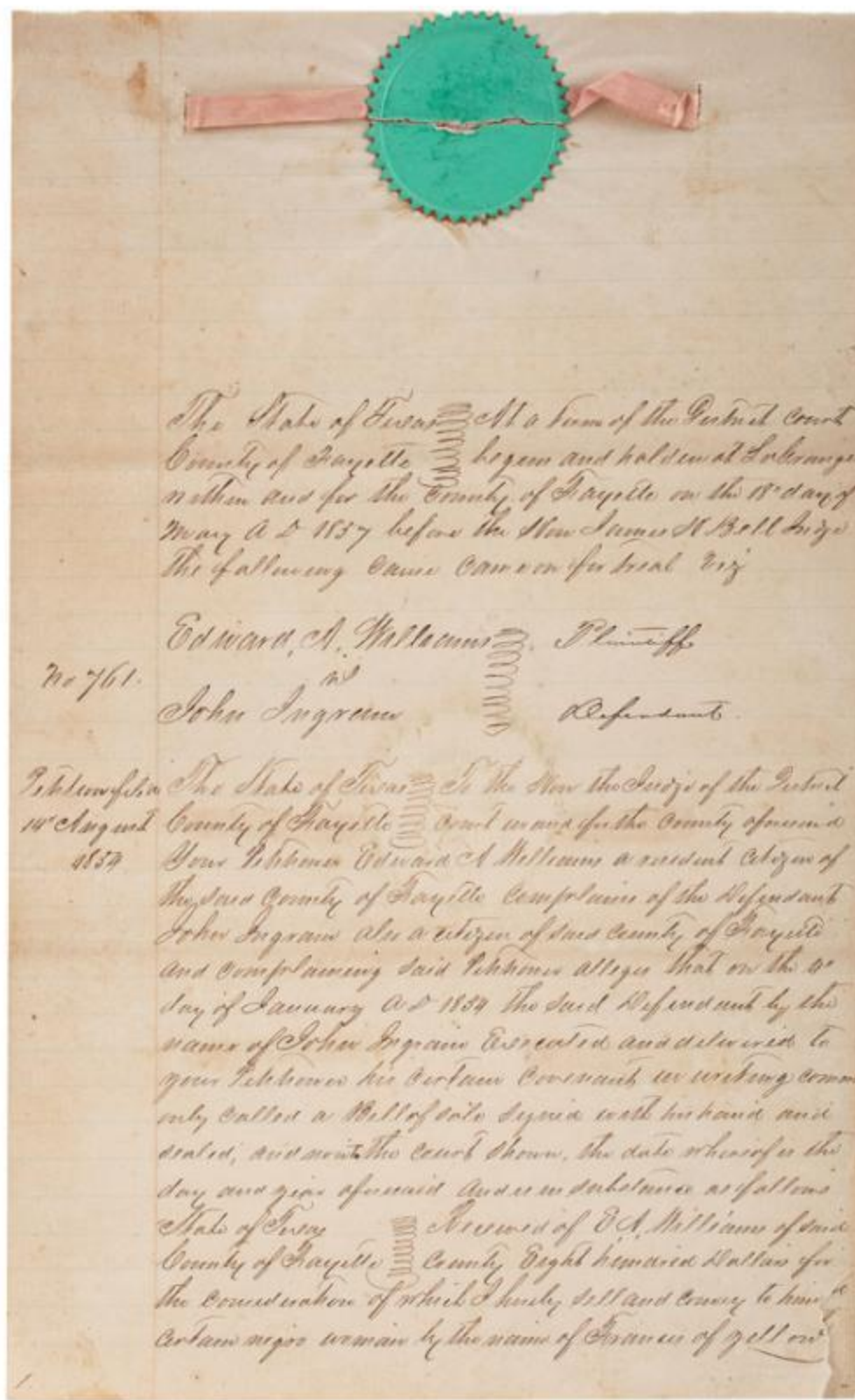
35
[SLAVERY & ABOLITION]. A group of 2 documents related to the enslavement of individuals in Louisiana, comprising:

Manuscript appraisal document listing the property and enslaved individuals “belonging to the succession of Eleandra Graves deceased,” identifying by name and age nine enslaved men, women, and children: “Maryann a negro Woman aged 32,” “Sarah a negro Woman aged 25,” “Elizabeth a negro Girl aged 16,” as well as Rose (9), Eliza (7), Missouriam (5), Milla (2), Henry (29), and Califo (4). Madison Parish, Louisiana, 26 February 1853. 2pp, 8 x 12 3/4 in. (toning, creasing at folds).

[With:] Manuscript bill of sale for enslaved men “Elijah” and “Elisha,” St. Helena Parish, Louisiana, 18 December 1856. 2pp, 8 1/2 x 13 3/4 in. (creasing and some separation along folds, light soil). Document records the sale of the two enslaved men from William Dennis Jr, administrator of the estate of William Dennis Sr. deceased, to enslaver Ephraim B. Dennis for the amount of \$2,230.

[Also with:] A manuscript document from unidentified location listing on verso the names of eight enslaved individuals and associated cash value, ca 1842-1843.

\$400 - 600



36
[SLAVERY & ABOLITION]. Manuscript court document related to the sale of an enslaved woman named “Frances,” Fayette County, TX, 1857.

10pp, 8 x 12 1/2 in. (light soil, creasing at folds, toning). Original seal and binding.

The case of enslaver Edward A. Williams, plaintiff, versus enslaver John Ingram, defendant, heard in the District Court, County of Fayette, before Judge James H. Bell (1825-1892). Williams alleges that the enslaved woman “Frances,” who was “of a yellow complexion aged about twenty two years” and was warranted by Ingram to be “sound in both body and mind” at the time of her sale, was “not at the time and date of said covenant sound either in body or mind but on the contrary was then and there diseased disabled and infirm....” Williams seeks from Ingram damages in the amount of \$800 which was the price paid for the enslaved woman, as well as an additional \$200 “laid out and expended in nursing and taking care of said negro woman....” On 20 May 1857 a jury ruled in favor of the defendant.

\$300 - 500

37
[SLAVERY & ABOLITION]. Manuscript trial speech given by M.B. King in defense of Skelt Greer, an enslaved man convicted of murder.

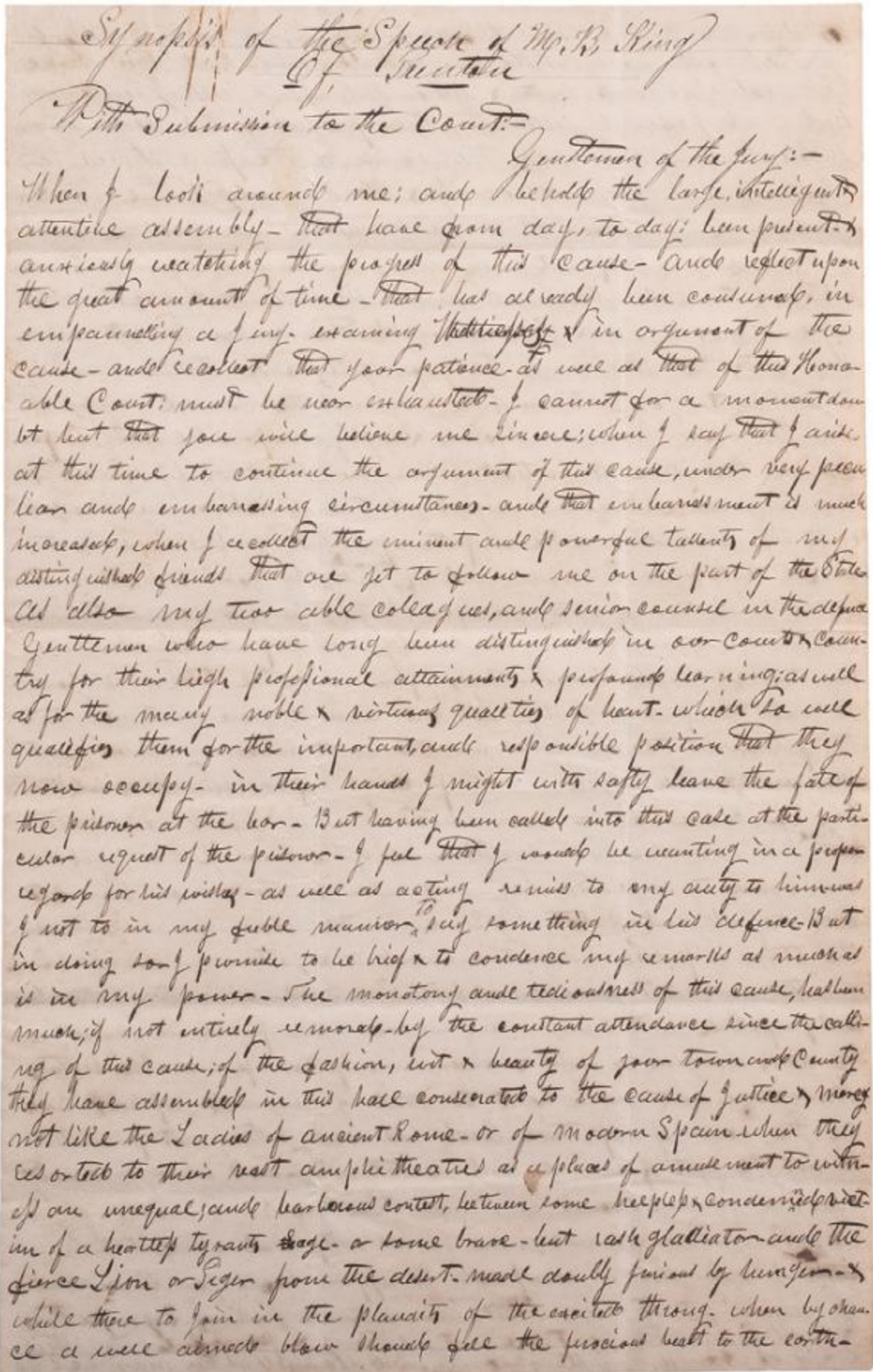
Manuscript synopsis, [Henry County, TN]: [April 1846]. 7 pp., 7 7/8 x 12 1/2 in., halves of speech fully separated, some bits of paper loss at creases, discoloration throughout. Docketed verso.

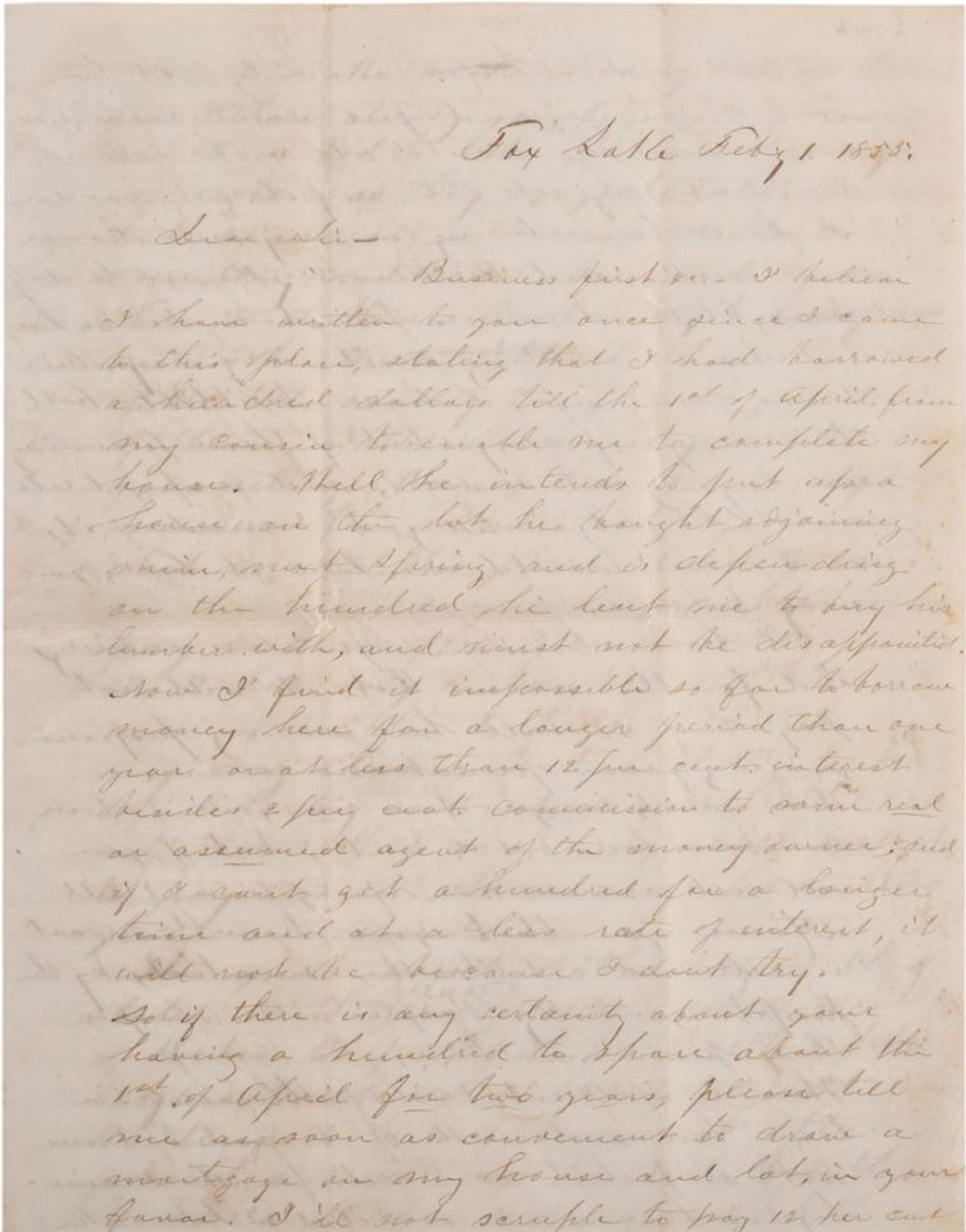
King’s impassioned speech implores jury members to consider the prisoner’s position as a “poor, humble & unlettered Son of Africa. He has been deserted by every friend on earth save his counsel. His master, who by the laws of the land he was bound to serve and obey, and who in turn was bound to defend and protect his Slave, in the hour of danger when the storm of public indignation seemed to be gathering around him, deserted and left him to his fate. No Father or Mother is there here to sympathise [sic] with him, or in his lone hours passed in chains in the dark dungeon to sooth & cheer him by their presence.” He also reminds his audience of Greer’s position under the law: “But he has one cheering consolation left him, thanks to the humanity and wisdom of our Law makers, a Slave as he is; when he comes into this court charged with the crime of murder he is at once placed upon an equality with the most favored citizen of our country. By the principle of universal emancipation; he stands before this court, and demands of it an intelligent; and impartial Jury, which cannot & which has not been denied him, and he now claims of you gentlemen of the Jury...”

Records held at the University of Albany, M.E. Grenander Department of Special Collections & Archives show that the murdered individual was a Mr. DuPey. Skelt Greer was found guilty, and ultimately hanged in Henry County, TN in April of 1864.

Property from The Collection of Christina Maslankowski, McCaysville, Georgia

\$500 - 700





38
[SLAVERY & ABOLITION]. Letter from attorney with description of events surrounding the Booth and Rycraft cases, a significant legal battle related to the enforcement of the Fugitive Slave Law in Wisconsin. Fox Lake [Wisconsin], 1 February 1855.

4pp, 7 3/4 x 10 in. (light toning, creases at folds).

Writing to a friend in Wheatville, NY, Frances Hamilton (ca 1822-1904) first describes his finances, his new house in Fox Lake, and his decision to abandon politics and focus on his law career. An interesting description of the town's Irish settlers follows. From there Hamilton moves to a discussion of "the great event of the day" in the state, the "release & examination on a writ of Habeas Corpus, of S.M. Booth & John Rycraft who were convicted and sentenced to imprisonment & fine about a week ago in Mil.[waukee] in the W.S. [Wisconsin Supreme] Court for aiding and abetting the escape of the fugitive slave [Joshua] Glover last March." Hamilton continues providing his assessment of the case and notes that "there is an interesting conflict between the supreme court of this state and the Federal Court, so that [Federal District] Judge Miller and his Marshal [US Marshal Stephen V.R. Ableman] has no alternative if the prisoners are discharged but to submit or call to their aid the United States troops to enable them to take and keep Booth and Rycraft in custody."

Wisconsin newspaper editor Sherman Booth was an abolitionist who had been sentenced to jail by a federal court for assisting a formerly enslaved freedom seeker in violation of the 1850 Fugitive Slave Act. The case described here ultimately made its way to the United States Supreme Court as *Ableman v. Booth* (1859) in which the court led by Chief Justice Roger B. Taney upheld the constitutionality of the Fugitive Slave Act.

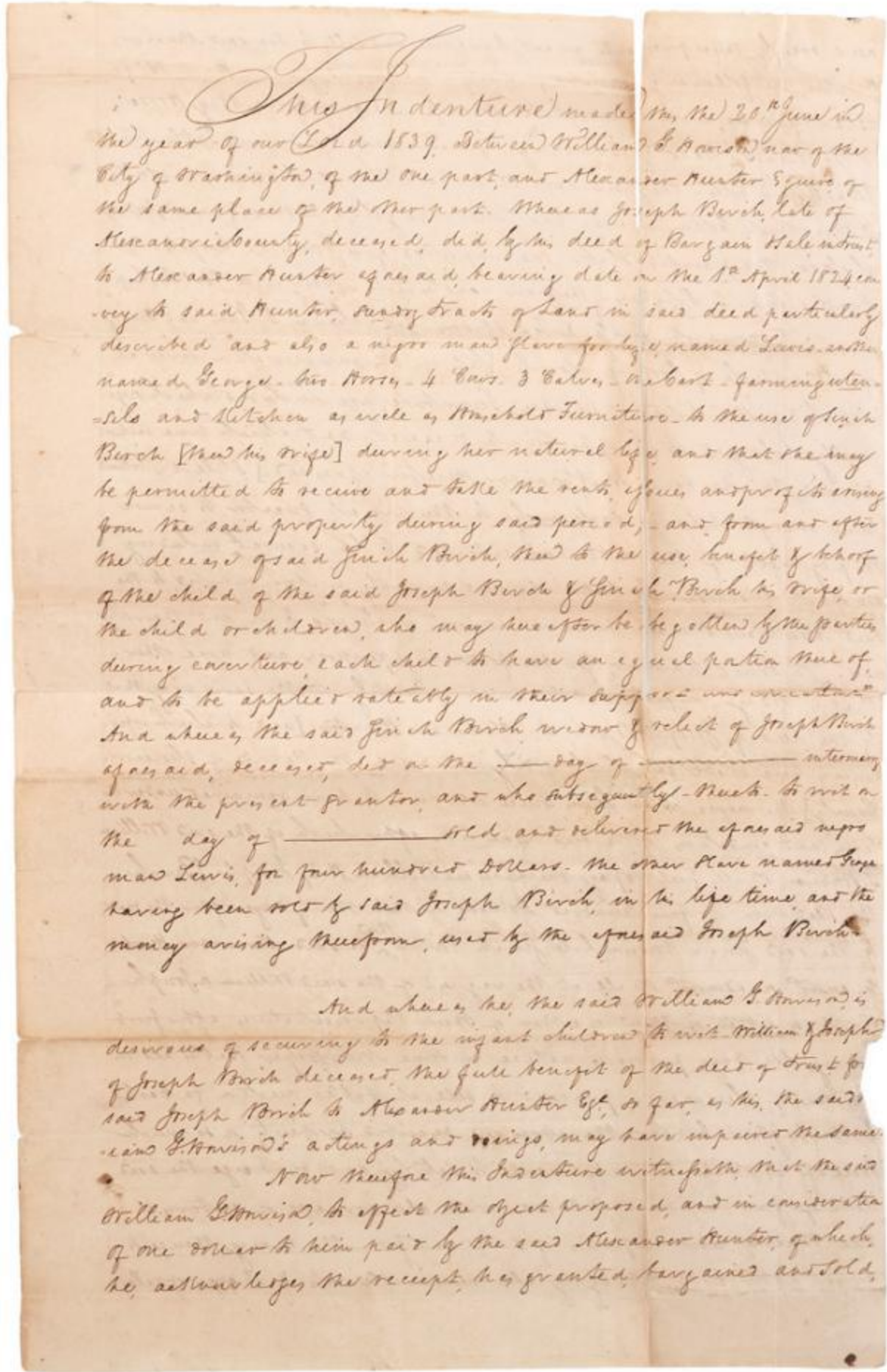
\$200 - 400

39
[SLAVERY & ABOLITION]. Manuscript indenture describing the transfer and sale of land, property, and the enslaved men "Lewis" and "George." Alexandria County, District of Columbia, 20 June 1839.

4pp, 16 1/2 x 10 1/2 in. (separated at folds into multiple pieces, toning).

Indenture between William G. Howison and Alexander Hunter, Esquire, associated with property conveyed to Hunter by the deceased Joseph Birch. In 1824, Birch conveyed to Hunter land "and also a negro man slave named Lewis - another named George...." The document indicates that Lewis was subsequently sold for four hundred dollars, and George was sold to Birch in his lifetime.

\$300 - 500

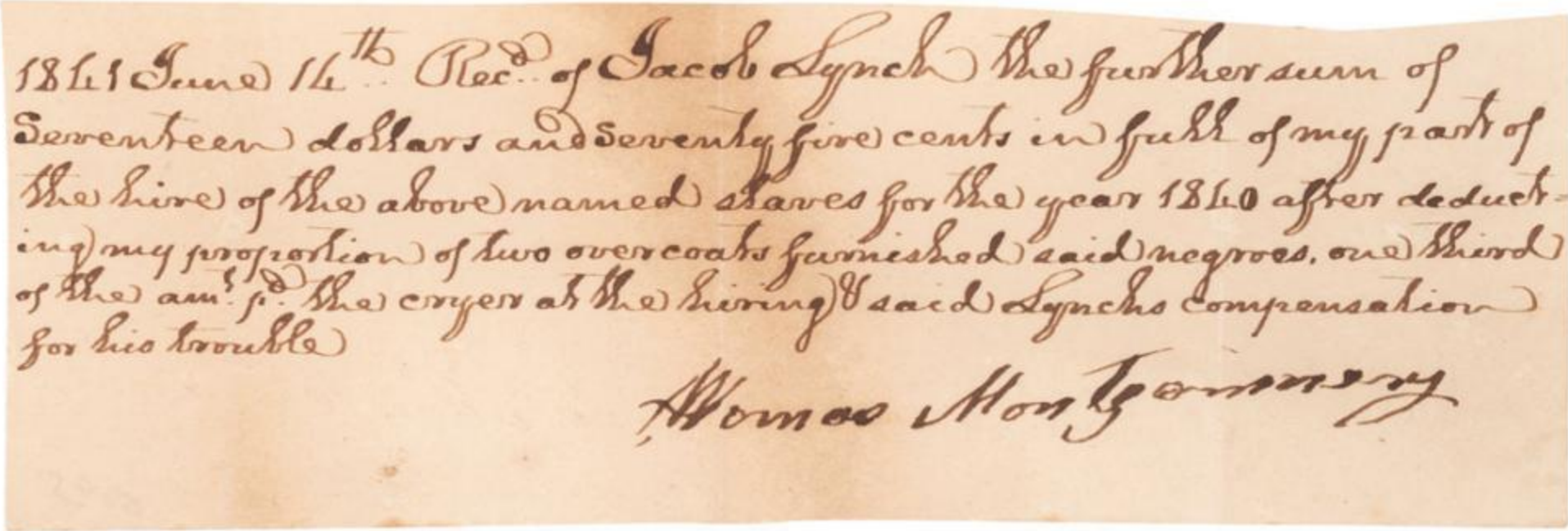


40
[SLAVERY & ABOLITION]. Receipt for hire of enslaved persons, 14 June 1841.

1p, 6 1/4 x 2 in. (heavily toned at center, creasing at folds).

"Rec'd of Jacob Lynch the further sum of seventeen dollars and seventy five cents in full of my part of the hire of above named slaves for the year 1840 after deducting my portion of two overcoats furnished said negroes...." Signed by [?] Montgomery. The names of the enslaved individuals referenced are not present.

\$150 - 300



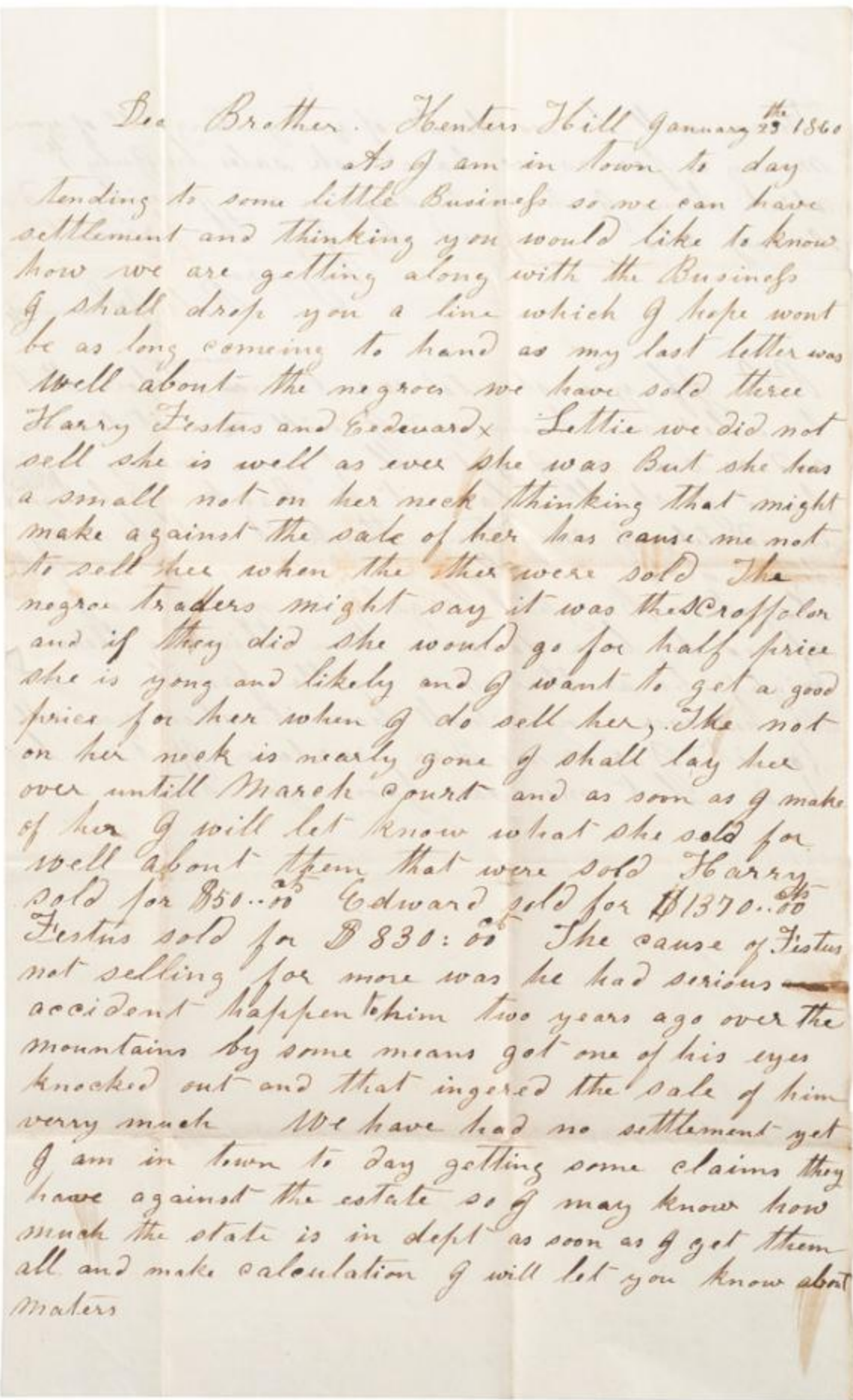
41
[SLAVERY & ABOLITION]. Letter detailing the sale of enslaved persons “Harry, Festus and Edward.” 23 January 1860.

2pp, 7 1/2 x 12 1/4 in. (scattered ink bleed, creasing at folds).

Writing to his brother from “Henters Hill,” Robert J. Camm[?] describes the sale of several enslaved individuals seemingly for purposes of raising funds to be used against claims on his family estate. Robert writes that he was able to sell “Harry, Festus and Edward” for \$50, \$830, and \$1370 respectively, and offers his brother explanation on why Festus did not sell for more noting a severe injury the enslaved man had sustained two years prior. Enslaved woman “Lettie,” he continues, “we did not sell she is well as ever she was But she has a small not on her neck thinking that might make against the sale of her...The negro traders might say it was the scroffolor [likely Scrofula] and if they did she would go for half price....”

Scrofula, a type of tuberculosis infection, can cause inflammation of the lymph nodes and may be similar in appearance to the “not on [Lettie’s] neck” to which the letter refers.

\$300 - 500

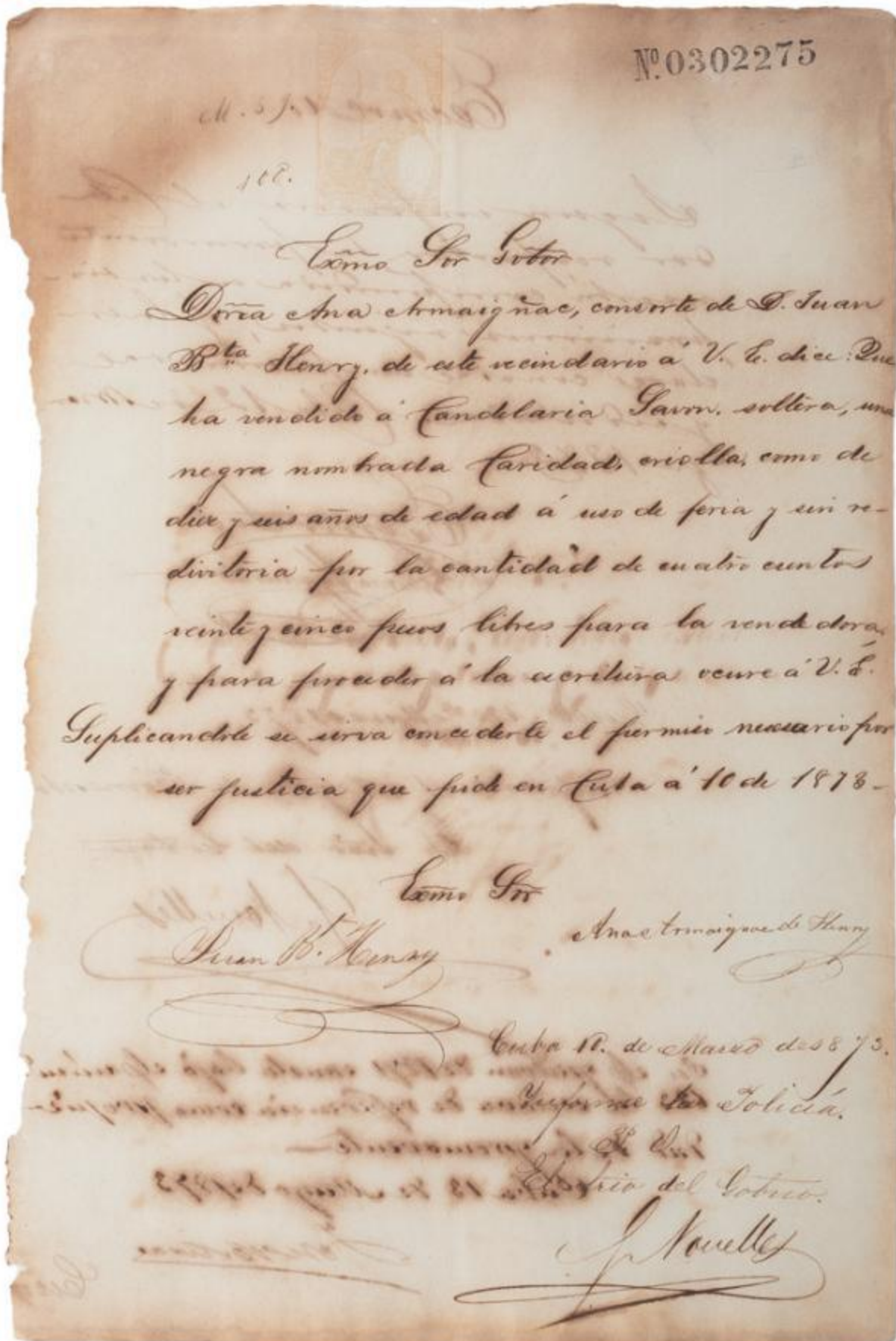


42
[SLAVERY & ABOLITION - CUBA] A group of 11 manumission and sale documents for enslaved persons in Cuba.

Single document, 2pp, 6 x 8 1/2 in., 2 February 1841. – Folio pages from ledger, 8 x 12 1/2 in. Several with printed numbers.

They appear to be pages from ledgers recording all legal events in at least one district in Cuba. All in Spanish and dated 1873. According to the translator/consignor, these record 5 slaves for sale, both males and females, ages 49, 18, 14, 10, and 8 years; the sale of a 16-year old girl; manumission granted an 11-year-old boy; the sale of a 41-year-old African female; the sale of a 19-year-old female by an infantry commander; manumission of a 17-year-old girl by Shelton & Company; manumission of a 20-year-old male by Brooks & Company; manumission of a 24-year-old woman who was a native of France; and the manumission of “moreno colorado,” a brown man of 19 years.

\$400 - 600

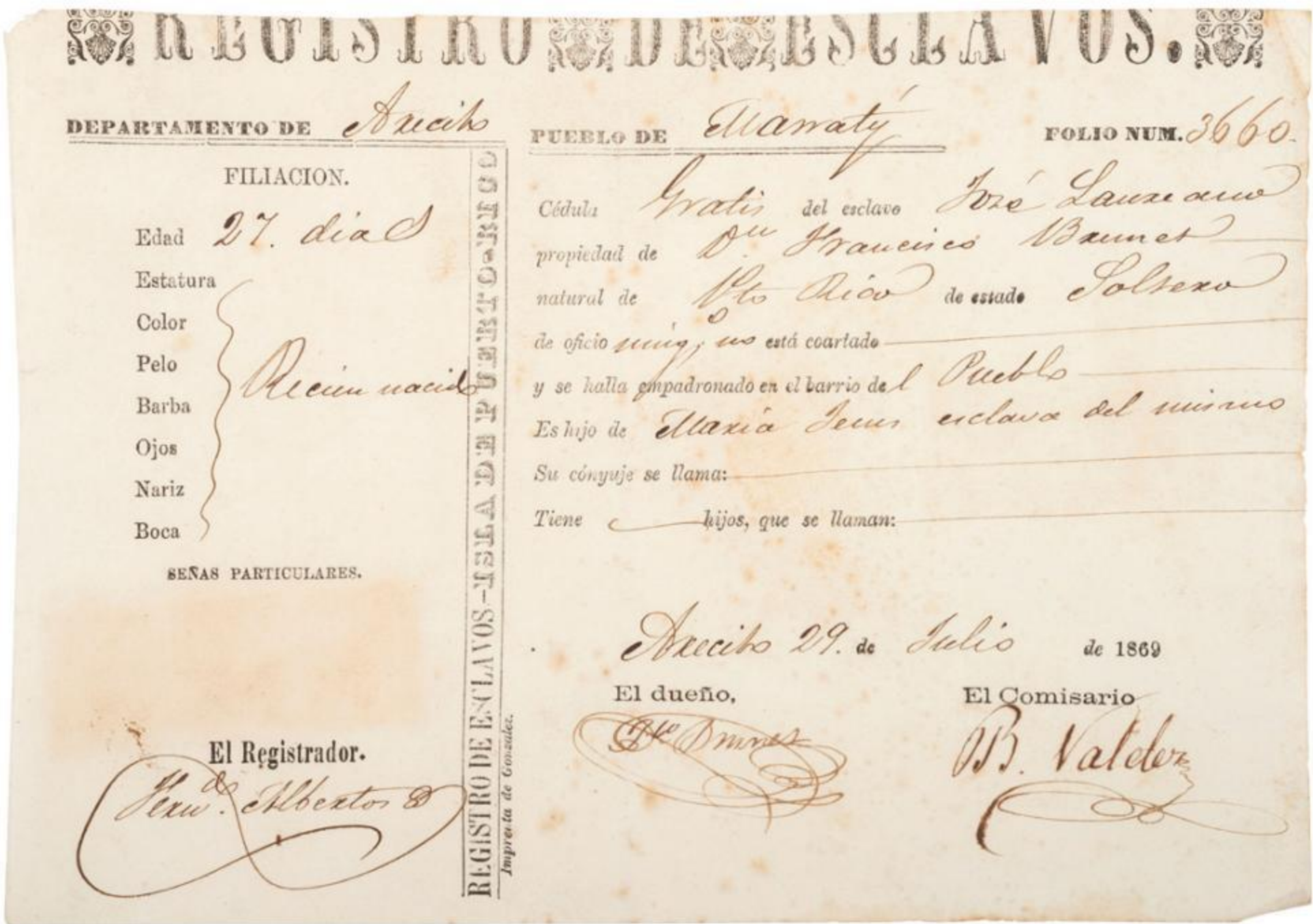


43
[SLAVERY & ABOLITION]. Partially printed Spanish-language “Registro de Esclavos,” a Puerto Rican registration document for enslaved infant “José Laurence.” 29 July 1869.

1p, approx. 8 1/4 x 5 3/4 in. (top heading clipped, light soil and minor foxing).

“Folio Num. 3660” describes José Laurence as a 27 day old “Recien nacido,” or newborn. The registration includes the name of the child’s mother and enslaver as well as the town in which the child is registered. The Spanish National Assembly finally abolished slavery in Puerto Rico in 1873, though enslaved individuals were required to continue working for their enslavers for three more years. Enslavers also received government compensation for each of their slaves upon emancipation, a monetary figure determined in part by these government registry documents.

\$200 - 400



[HARRISON, William Henry (1773-1841)]. A group of pamphlets related to slavery, especially its expansion into Indiana, comprising:

Letter from William Henry Harrison, President of the Convention, Held at Vincennes, in the Indiana Territory, on the 28th of December, 1902, and Delegate from the County of Knox, inclosing an instrument declaratory of their consent to suspend for a term of years, the operation of the sixth article of Compact between the United States and the people of the said Territory, passed the 13th of July, 1787. [Washington, D.C.?]: N.p., 1803.

8vo. Disbound, original wrappers (toned). Provenance: Chicago Historical Society (blind stamp, perforation stamp, deaccessioned ink stamp).

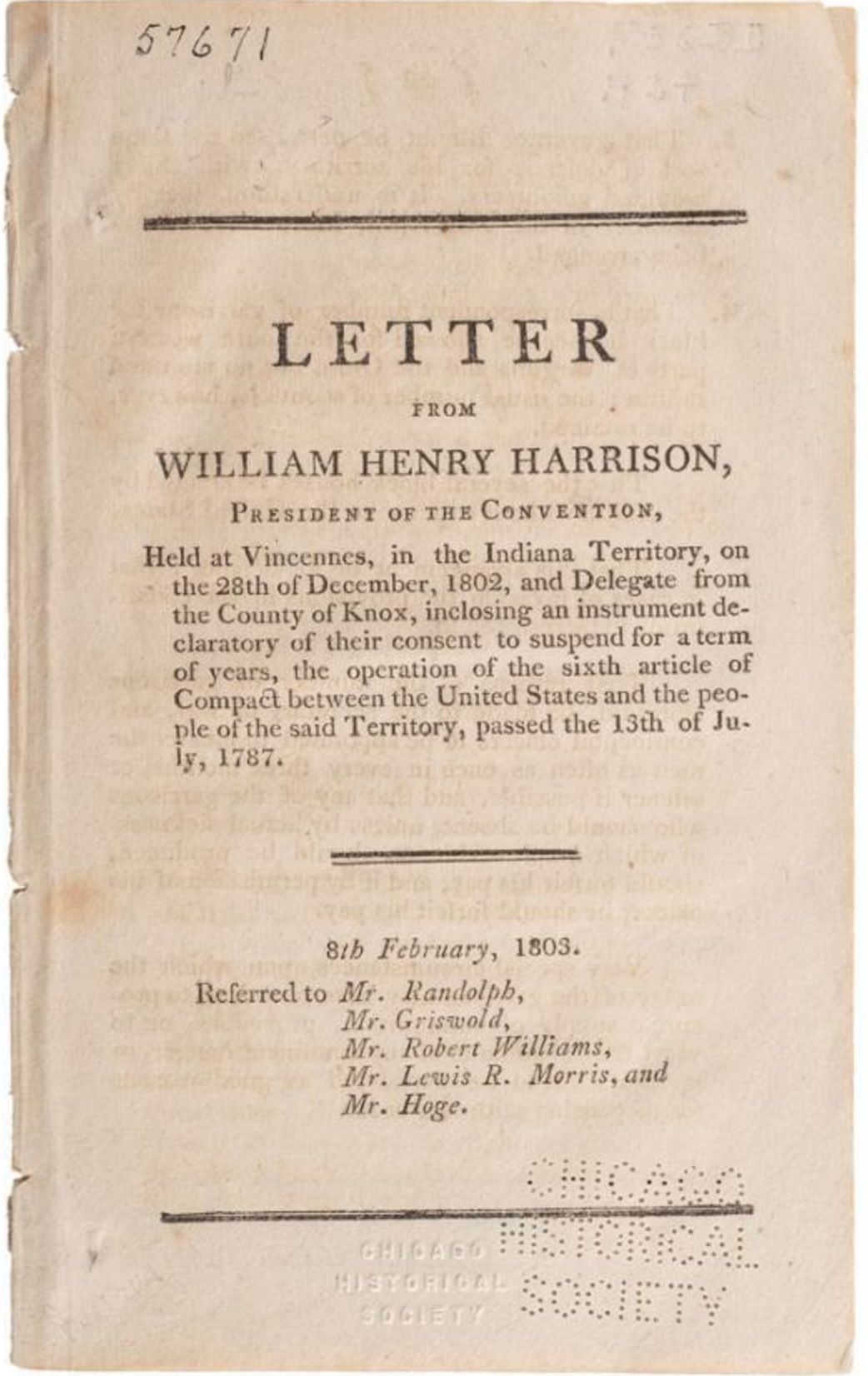
FIRST EDITION publication of Harrison's letter from the 1802 Vincennes Convention advocating the suspension of Article VI of the 1787 Compact between the United States and the Indiana Territory which states that “there shall be neither slavery nor involuntary servitude in the said territory.” RARE, OCLC locates 9 copies.

[With:] HARRISON, William Henry. *Report of the Committee to Whom Were Referred, A Letter From William Henry Harrison, President of the General Convention of the People of the Indiana Territory.* [Washington, D.C.?]: N.p., 1804. 8vo. Disbound, original wrappers (toned, some spotting, chipping at edges). FIRST EDITION publication of Harrison's further argument for expanding slavery to the Indiana Territory. The letter lists eight resolutions with the first stating: “That the 6th article of the ordinance of 1787, which prohibits slavery within the said territory, be suspended in a qualified manner for ten years, so as to permit the introduction of slaves, born with the United States.” RARE, OCLC lists only 3 copies and online records indicate no copy every selling at auction.

[Also with:] JOHNSON, William Cost (1806-1860). *Speech of William Cost Johnson, of Maryland, on the Subject of the Rejection of Petitions for the Abolition of Slavery; With Supplemental Remarks, in Reply to Certain Charges Against General Harrison.* Washington, D.C.: Gales & Seaton, 1840. – [STANLY, Edward (1810-1872)]. *To the People of the State of North Carolina.* [Washington, D.C.]: N.p., [1840]. A pamphlet regarding peonage that quotes William Henry Harrison and his attempt to expand slavery to Indiana Territory. RARE, OCLC locates 3 copies. Sabin 90338. – Together, 2 pamphlets, all FIRST EDITION, 8vo, condition generally very good.

Collection of Tom Charles Huston

\$300 - 500



[SLAVERY & ABOLITION]. *Electors of the Western District! Read and Consider!! At a meeting of gentlemen of the Whig Party, and of Citizens Generally, favorable to the Hon. Wilkins Updike, to Congress, held at Kingston Court House, Aug. 11, 1847.* [Kingston, RI]: N.p., 1847.

12 1/2 x 19 1/4 in. letterpress broadside (old creases, some toning to edges).

An anti-slavery and anti-Mexican War broadside from a meeting during the 1847 Rhode Island congressional elections. The text denounces the war as “the present unjust and wicked war with Mexico,” and continues regarding the myriad costs: “But it was not merely the amount of public money squandered in this war, it was not even the great danger to the liberties of the country from the enormous and unconstitutional powers claimed by the President, and from the system of corruption which prevailed in administration - there was a more momentous consideration than even all these - that was the object for which the war was carried on - the EXTENSION of SLAVERY!!” The text continues with exhortations to its readers, denouncing the “inhuman system of slavery.” RARE: OCLC locates only 3 copies.

Collection of Tom Charles Huston

\$500 - 700

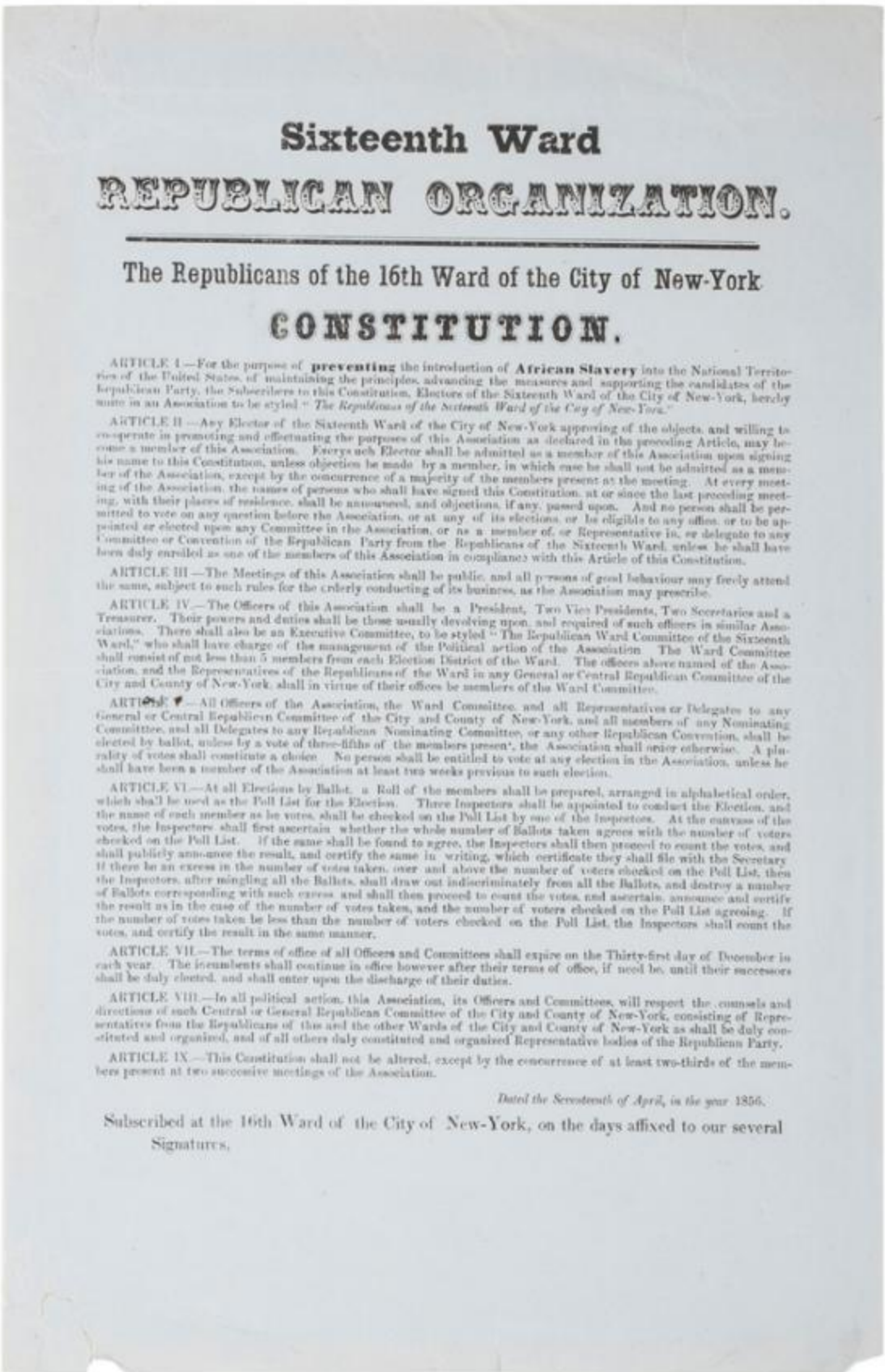
46
[SLAVERY & ABOLITION]. *Sixteenth Ward Republican Organization...Constitution.*
[New York]: N.p., 1856.

7 13 /16 x 12 1/8 in. broadside (minor creasing, small tear to lower left with tape repair to verso).

The Constitution of a New York Republican club with an explicit anti-slavery stance as stated in Article I: “For the purpose of preventing the introduction of African Slavery into the national Territories of the United States...”

Collection of Tom Charles Huston

\$300 - 500



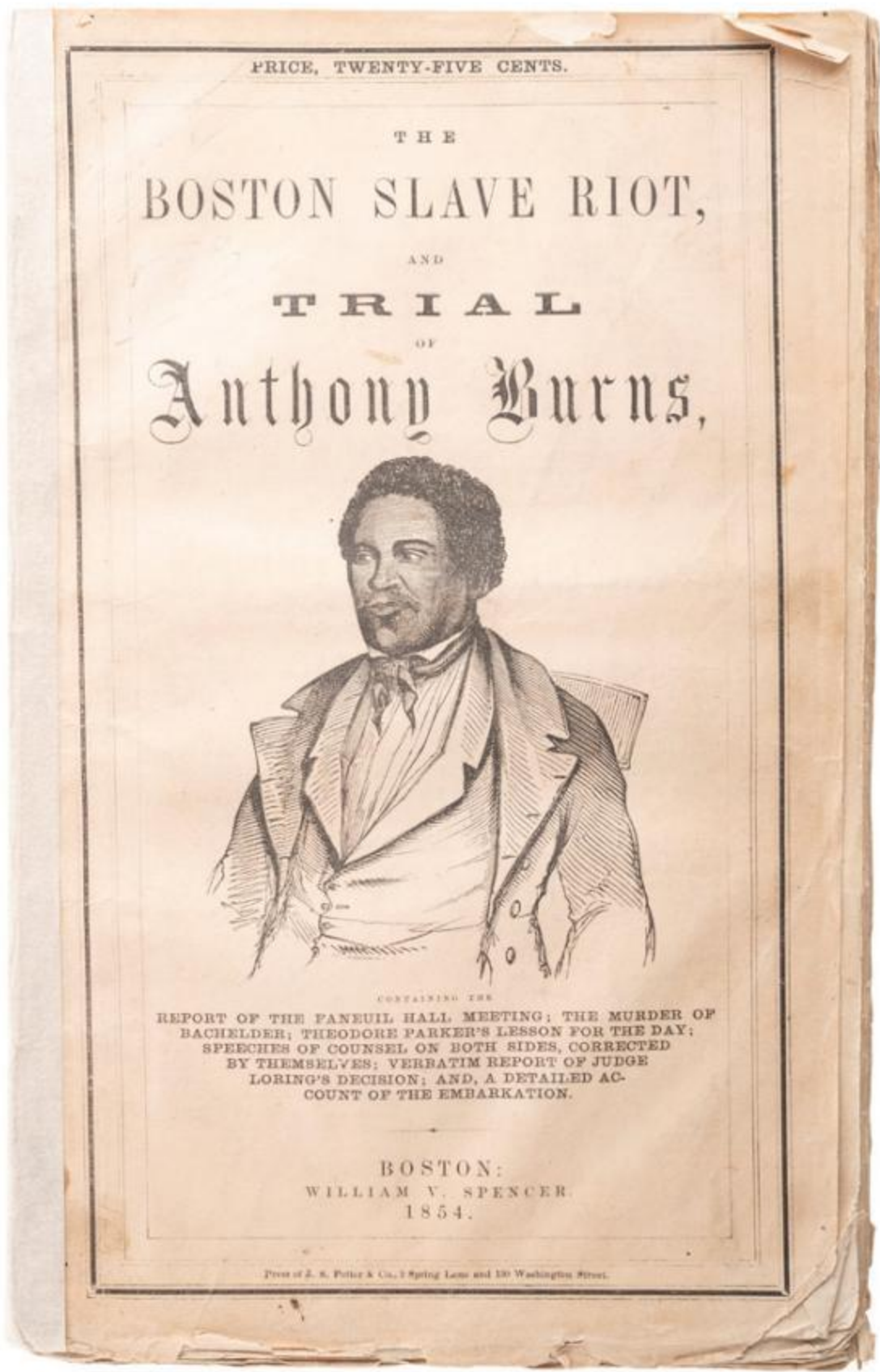
47
[SLAVERY & ABOLITION]. *The Boston Slave Riot, and Trial of Anthony Burns.*
Boston: Fetridge and Company, 1854.

8vo (162 x 250 mm). Publisher's advertisements at end. (Wear to edges.) Original publisher's engraved wrappers with portrait of Burns (paper tape repair to spine, chipping to edges, light soiling).

FIRST EDITION of a report on one of the most important cases related to the 1850 Fugitive Slave Act. Anthony Burns escaped enslavement in 1854 but was captured just one month after his arrival in Boston. His case attracted national attention and there were large demonstrations from abolitionists including a rescue attempt. His case inspired legislation in Massachusetts forbidding state officials from aiding in enforcing the law and refusing the use of state jails. Although Burns was returned to enslavement, he was later ransomed and attended Oberlin College. Possibly married front wrapper which lists William V. Spencer, 1854 as the publisher. Title page, advertisements, and rear wrapper list Fetridge and Company. Finkelman, *Slavery in the Courtroom*, pp. 107-116.

Collection of Tom Charles Huston

\$500 - 700



48
[SLAVERY & ABOLITION]. [BANKS, Nathaniel P. (1816-1894)]. *Anti-Slavery Lecture.* N.p.: N.p., 13 February 1855.

3 5/16 x 2 7/8 in. printed blue ticket (very minor wear to edges).

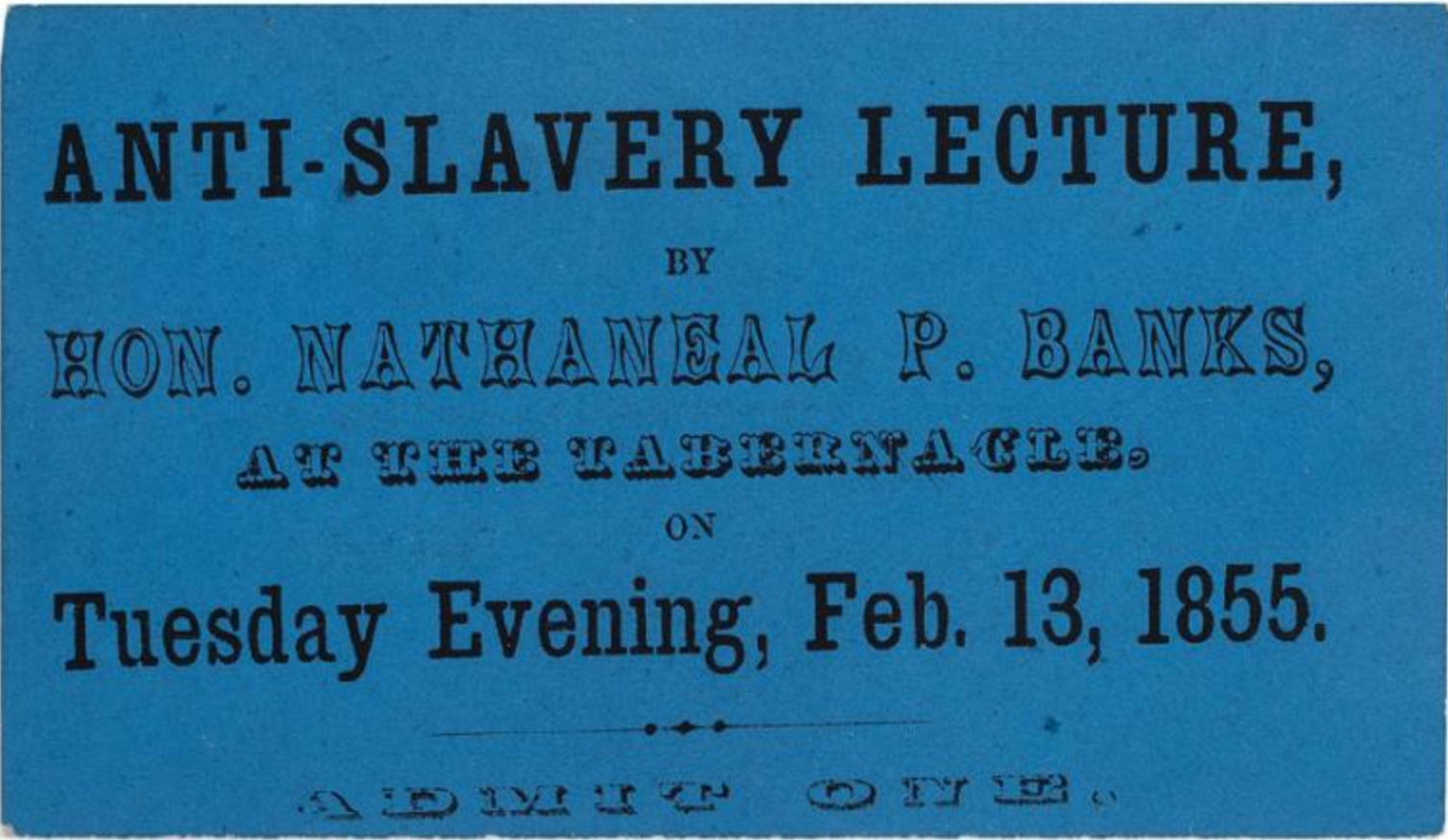
A ticket for an anti-slavery lecture given by Nathaniel P Banks (misspelled as Nathaneal), early in his political career. He was well-known for his oratory and debate skills, earning the attention of the Democratic party. He was, however, a staunch abolitionist and after his 1853 election to represent Massachusetts in the US House as a Democrat, he joined the newly-formed Republican party in 1855. He won a hotly contested election for Speaker of the House in 1856, became Governor of Massachusetts in 1858, elected Speaker of the House in a bitterly fought contest in 1856. He became Governor of Massachusetts in 1858, and was appointed general at the outbreak of war. Though not praised for a stellar military mind, he was instrumental in the early period of Reconstruction in Louisiana. RARE, no other known copies.

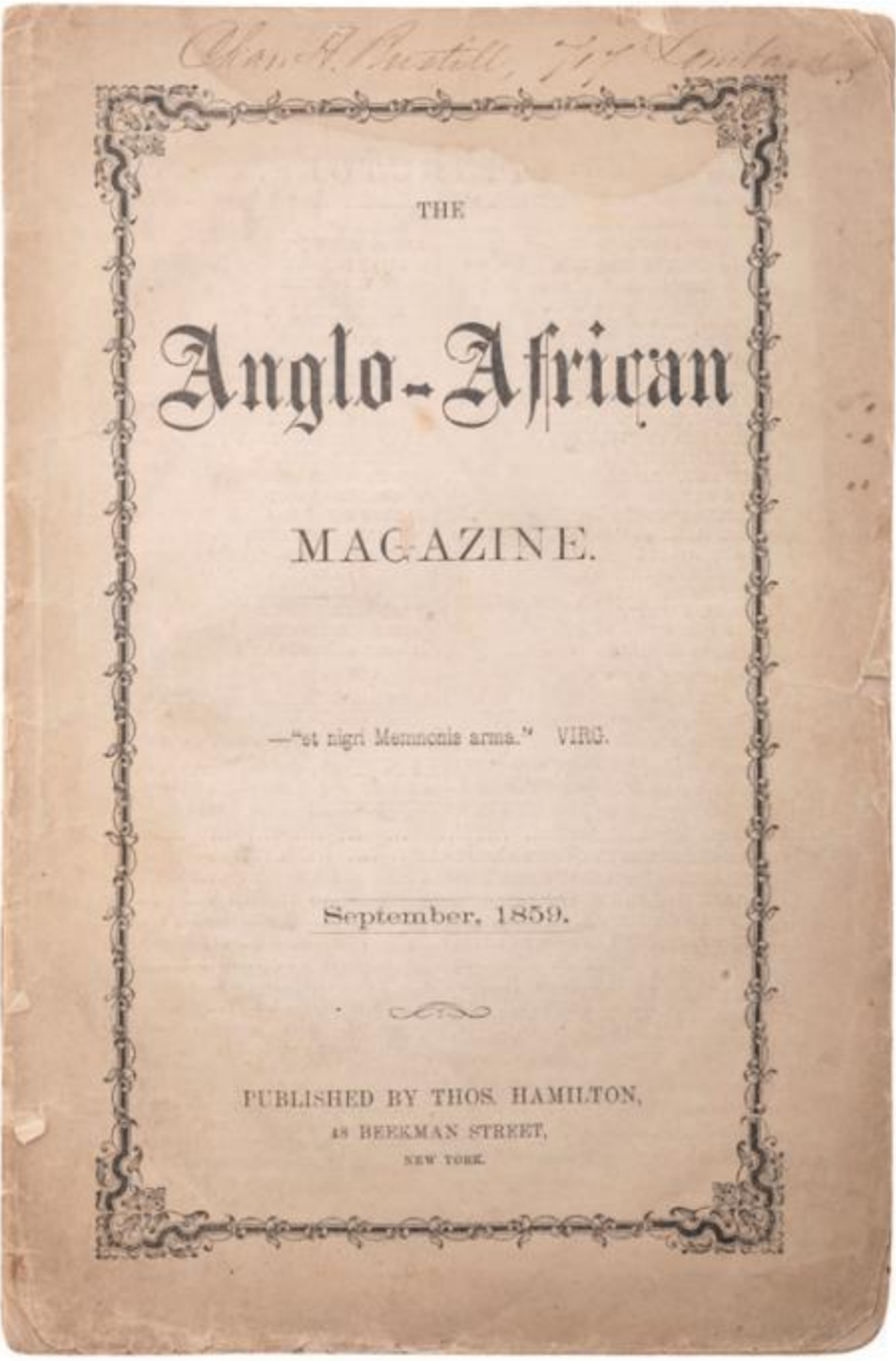
[With:] [GIDDINGS, Joshua R. (1795-1864)]. *Anti-Slavery Lecture, by Hon. Joshua R. Giddings, at the Tabernacle, Tuesday Evening, December 5th.* N.p.: N.p., n.d. 3 1/4 x 2 15/16 in. printed light pink ticket (minor soiling).

A ticket for an anti-slavery lecture by prominent abolitionist and political Joshua Reed Giddings. Elected to represent Ohio in the US House as a Whig, he was a founding member of the Republican party. Notably, in 1842, he was censured for violating a gag rule against discussing slavery. Not to be silenced, he proposed several resolutions regarding the coastwise slave trade. He resigned in response to the censure but was duly re-elected with overwhelming support in the special election held to fill his vacant seat.

Collection of Tom Charles Huston

\$400 - 600





49
[SLAVERY & ABOLITION]. *The Anglo-African Magazine*. 2 issues (incomplete run). New York: Thomas Hamilton, 1859.

Small 4to. 2 issues numbering:
Vol. 1, No. 8, August 1859; Vol. 1, No. 9, September 1859. (Tear to last page of September issue.) Original publisher's wrappers (C.H. or Chas. H. Bustill on front wrap; rear wrap missing from Sept.)

Thomas Hamilton (1823-1865) spent his entire life in New York working in the anti-slavery press, starting his own periodical in 1859. This journal featured articles by many, if not most, of the African American scholars and writers of the day. After 15 months, he was forced to cease publication for financial reasons. Includes articles on the physical comparison of Anglo-Americans and African-Americans, "Thoughts on Hayti," and a poem by Francis Ellen Watkins, among others.

\$800 - 1,200

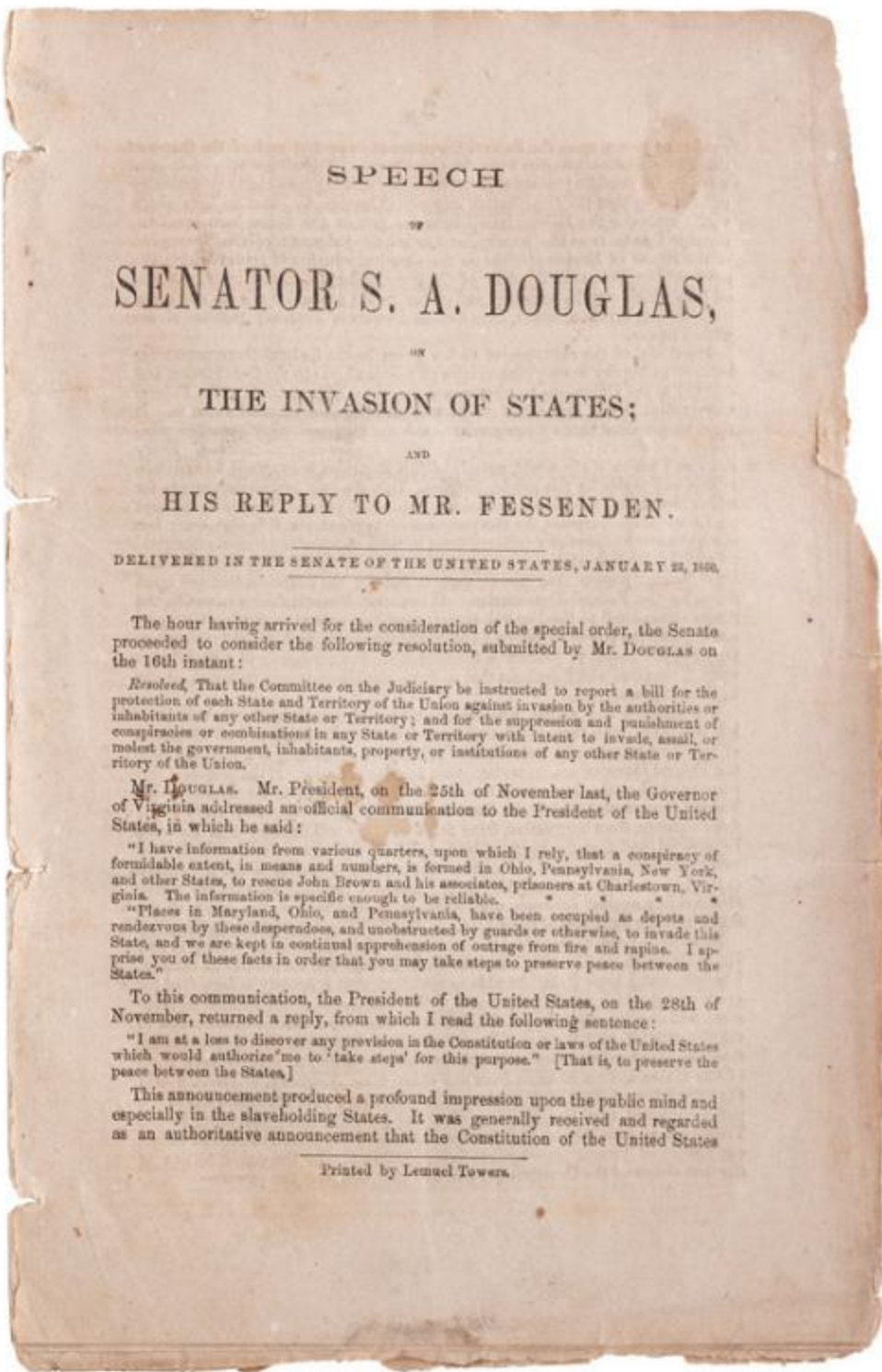
50
[SLAVERY & ABOLITION]. A group of Stephen Douglas pamphlets related to enslavement, comprising:

DOUGLAS, Stephen A. (1813-1861). *Speech of Senator S.A. Douglas, on the Invasion of States; and his reply to Mr. Fessenden*. [Washington]: Lemuel Towers, 1860. – DOUGLAS, Stephen A. *Non-Interference by Congress with Slavery in the Territories. Speech of Senator Douglas, of Illinois, Delivered in the Senate of the United States, May 15 & 16, 1860*. Washington: Lemuel Towers, 1860. – DOUGLAS, Stephen A. *Popular Sovereignty in the Territories. The Dividing Line Between Federal and Local Authority*. New York: Harper & Brothers, 1859. Reprinted from Harper's Magazine. – RICHARDSON, William Alexander (1811-1875). *Speech of Hon. W.A. Richardson of Illinois, Delivered in Burlington, New Jersey, Tuesday Evening, July 17, 1860*. Philadelphia: Ringwalt & Brown, 1860. A pro-slavery campaign speech. – Together, 4 pamphlets by or related to Stephen Douglas, all FIRST EDITION except as noted, 8vo, condition generally very good.

[With:] [BOYD, Linn (1800-1859)], [John Jameson (1802-1857)], [Hopkins L. Turney (1797-1857)], [Amos Kendall (1789-1869)]. *Abolition!! Infatuation of Federal Whig Leaders of the South! To Our Constituents*. [Washington]: [Blair & Rives], [1840]. Pro-slavery pamphlet from the 1840 election in support of William Henry Harrison.

Collection of Tom Charles Huston

\$200 - 300



51
[SLAVERY, ABOLITION & EMANCIPATION]. A group of 40 antebellum and Civil War-era pamphlets on enslavement, abolition, emancipation, and colonization, comprising:

CHILD, Lydia Maria (1802-1880). Henry A. Wise (1806-1876). Maria Jefferson Carr Randolph Mason (1826-1902). *Correspondence between Lydia Maria Child and Gov. Wise and Mrs. Mason of Virginia*. Boston: The American Anti-Slavery Society, 1860. *Provenance*: Burlington, Iowa Public Library (stamp).

8vo. Original wrappers (toned, light spotting, some pencil notations).

FIRST EDITION series of anti-slavery statements in letters written by abolitionist and reformer Lydia Maria Child to Governor Henry Wise of Virginia and a Virginia woman on the occasion of John Brown's raid and arrest. Includes correspondence from all three as well as a letter from Brown requesting financial aid.

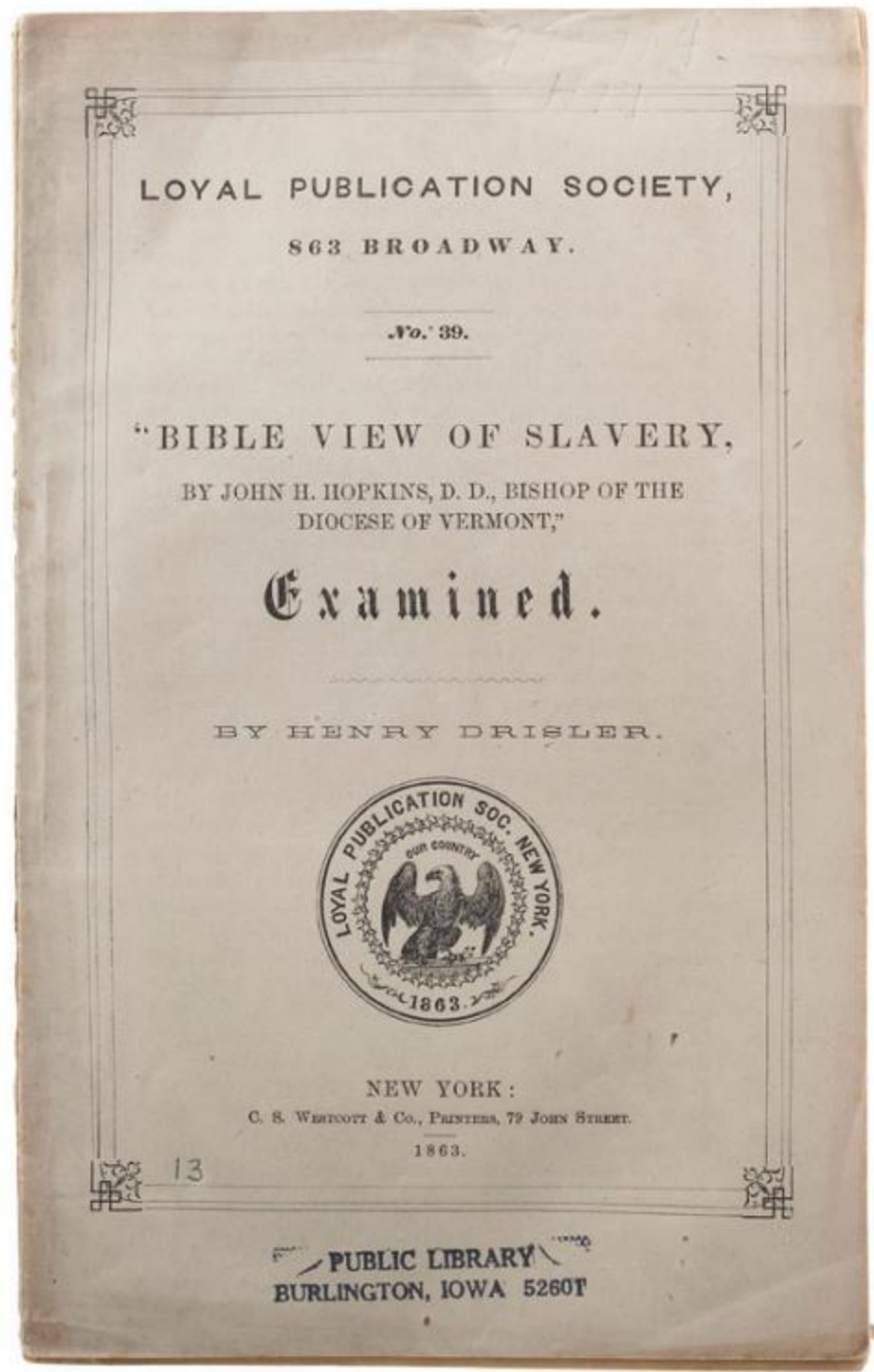
[With:] HAMILTON, Andrew Jackson (1815-1875). Lorenzo Sherwood (1808-1869). Henry O'Reilly, editor. *Origin and Objects of the Slaveholders' Conspiracy Against Democratic Principles*. New York: Baker & Godwin, 1862.

8vo. Original publisher's yellow wrappers (light dampstaining, some pencil notations). *Provenance*: Burlington, Iowa Public Library (stamp).

FIRST EDITION collection of speeches by Texan politician Andrew Jackson Hamilton. Prior to the war, Hamilton was elected as an Independent Democrat to the U.S. House of Representatives from western Texas, where he worked to address the growing rift between North and South. He did not seek reelection but did serve in the State Senate in 1860. He fled to Mexico, however, after death threats spurred by his pro-Union sentiments. He was named Military Governor of Texas by Lincoln in late 1862, a position he held through the war in New Orleans. After the conclusion of hostilities, President Johnson named Hamilton the provisional governor of Texas which he held for 14 months during the early days of Reconstruction. Sabin 29996, 57592. Together 42 pamphlets, 8vo, all FIRST EDITION, many with provenance from the Burlington, Iowa Public Library, condition generally very good. For a more detailed lot description, visit hindmanauctions.com.

Property from the Estate of Henry G. Lamont, Racine, Wisconsin

\$500 - 700



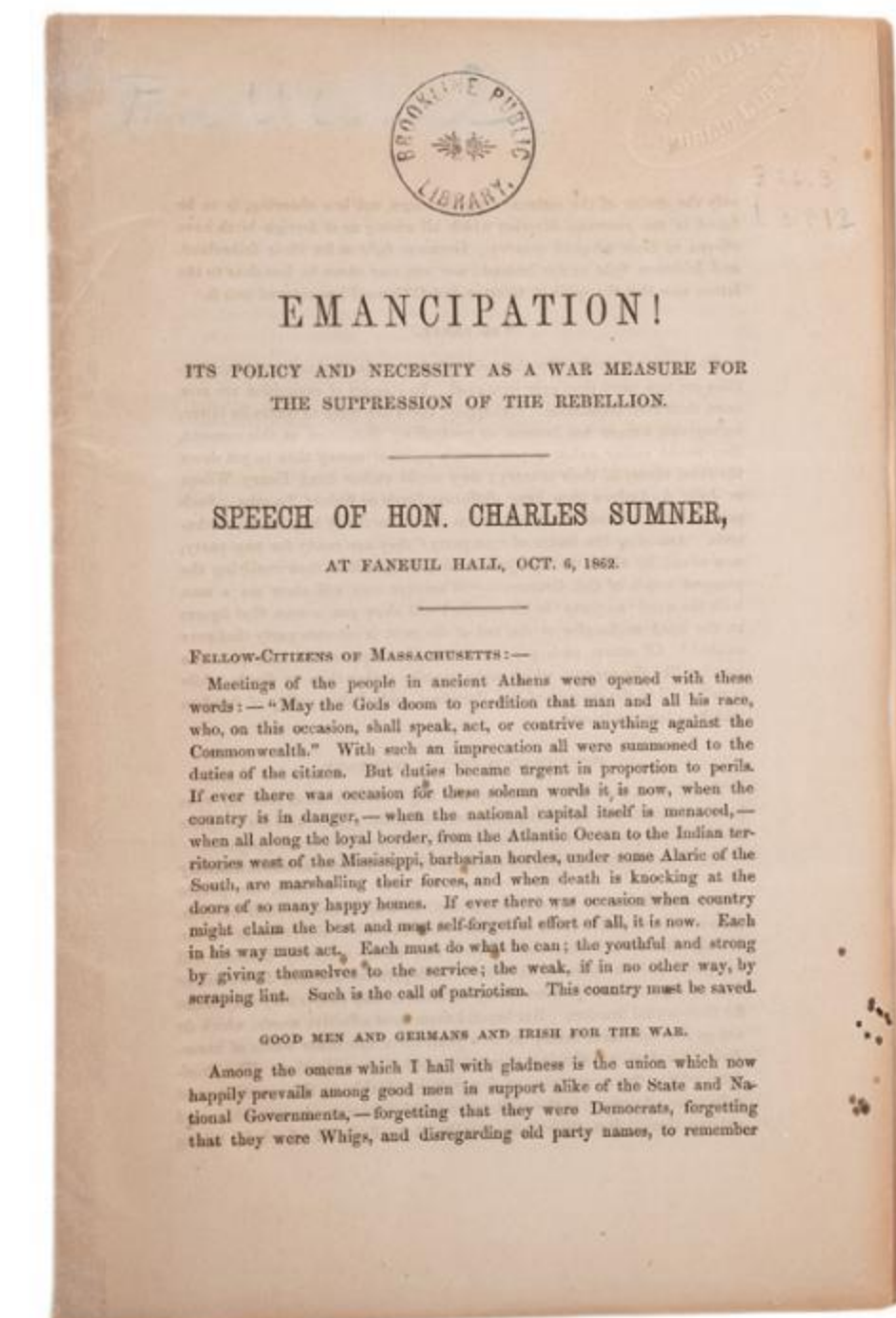
52

[SLAVERY & ABOLITION]. A group of 2 pamphlets regarding enslavement and emancipation, comprising:

SUMNER, Charles. *Emancipation! Its Policy and Necessity as a War Measure for the Suppression of the Rebellion. Speech of Hon. Charles Sumner, at Faneuil Hall, Oct. 6, 1862.* [Boston: 1862]. 8vo. Original publisher's wrappers (toning, occasional spotting, spine with tape repair). Provenance: Brookline Public Library (stamp and embossment).

[With:] BAILEY, Gamaliel, editor. *Facts for the People*. Vol. I No. 1 Washington DC: G. Bailey, 1 May 1855. 8vo. (Occasional holes, toning, surface soiling, discoloration, and wear to edges and corners.) An anti-slavery newspaper published and edited by Gamaliel Bailey, an abolitionist who supported the cause and persisted despite violent mob attacks on his offices in Cincinnati and Washington DC in the 1840s. Presented here is the first issue of this periodical.

\$300 - 400



53

[SLAVERY & ABOLITION]. A broadside and group of pamphlets related to slavery and abolition in Kansas prior to the Civil War, comprising:

Republican Bulletin No. 7 Tyranny of the Slave Power. "We Will Subdue You." The Outrage Upon Senator Sumner. New York: Nesbitt & Co., [1856]. 4 9/16 x 9 15/16 in. broadside (toned). A Republican and pro-Frémont broadside published during the 1856 Caning of Charles Sumner in defense of the Massachusetts senator.

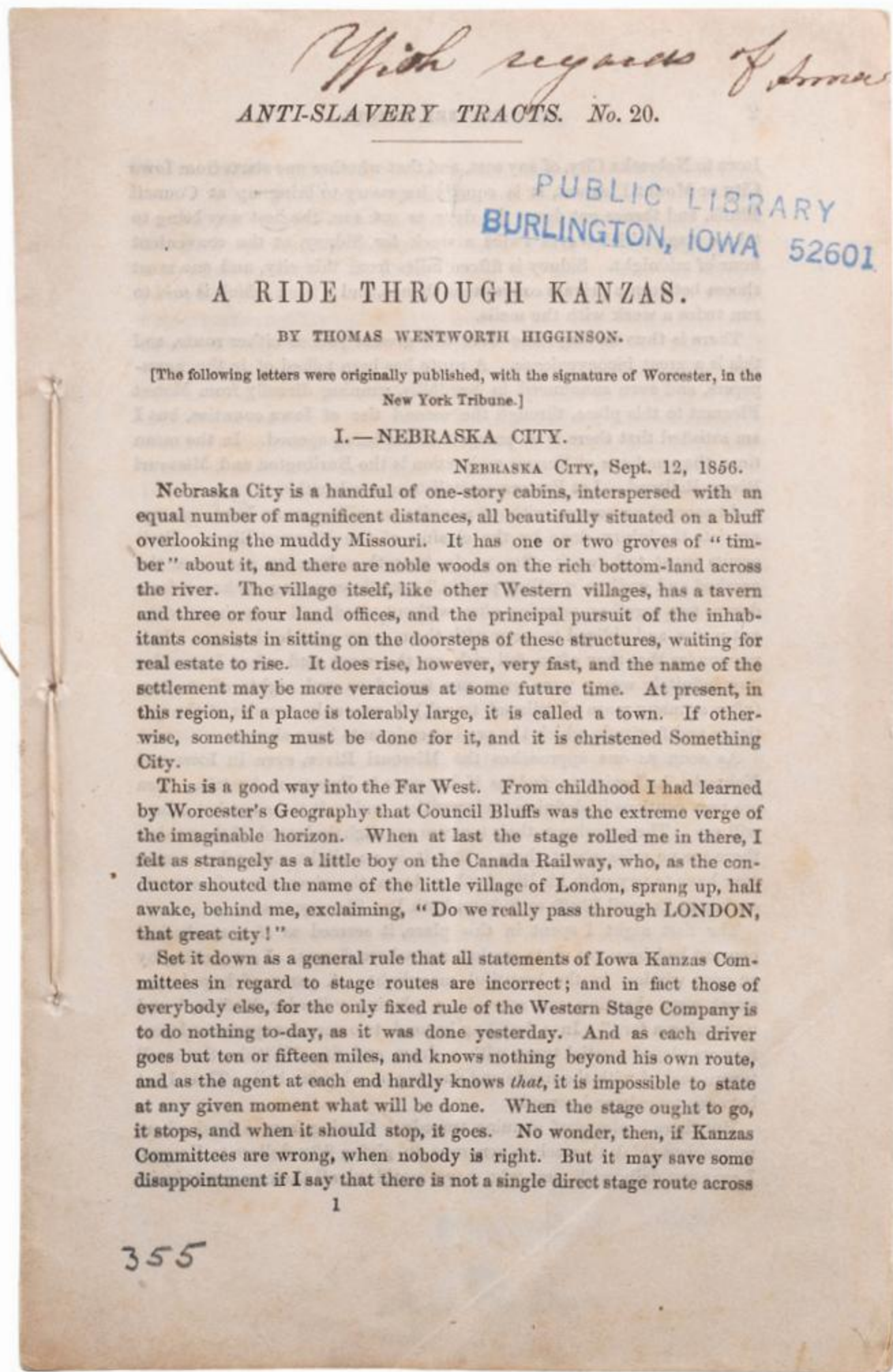
On May 20th, Charles Sumner, an abolitionist senator from Massachusetts, gave a fiery speech denouncing enslavers, including Andrew Butler, a relative of South Carolina Representative Preston Brooks. In retaliation, Brooks beat Senator Sumner with a walking cane, nearly killing him. In the greater context of the "Bleeding Kansas" crisis, the Brooks-Sumner Affair further polarized the country.

[With:] *The Border Ruffian Code in Kansas.* [New York]: N.p., [1856]. Sabin 6411, 37020. 8vo. Map "Freedom and Slavery, and the Coveted Territories." (Occasional spotting.) Disbound. – WILSON, Henry (1812-1875). *The State of Affairs in Kansas. Speech of Hon. Henry Wilson, of Massachusetts. In the Senate, February 18, 1856.* Washington D.C.: Buell & Blanchard, 1856. – SEWARD, William H. (1801-1872). *The Immediate Admission of Kansas as a State. Speech of Hon. William H. Seward, of New York. In the Senate of the United States, April 9, 1856.* New York: Greeley & McElrath, 1856. Sabin 79525. – SUMNER, Charles (1811-1874). *The Crime Against Kansas. Speech of Hon. Charles Sumner, of Massachusetts. In the Senate of the United States, May 19, 1856.* New York: Greeley & McElrath, 1856. Sabin 93648. – *The Issue Fairly Presented. The Senate Bill for the Admission of Kansas as a State. Democracy, Law, Order, and the Will of the Majority of the Whole People of the Territory, Against Black Republicanism, Usurpation, Revolution, Anarchy, and the Will of a Meagre Minority.* Washington: Union Office, 1856. – And 1 other. Together, 6 pamphlets, all FIRST EDITION, 8vo, condition generally very good.

[Also with:] WEBSTER, Daniel (1782-1852). *Speech of Mr. Webster on Mr. Clay's Resolutions. Delivered in the Senate of the United States, March 7, 1850.* [Washington]: Gideon & Co., [1850]. Second Edition. Regarding the 1850 Compromise.

Collection of Tom Charles Huston

\$300 - 500



54

[SLAVERY & ABOLITION]. A group of 14 pamphlets related to Bleeding Kansas including slavery, the Lecompton Constitution, and the Stanton-Lane contest, comprising:

HIGGINSON, Thomas Wentworth (1823-1911). *A Ride Through Kansas*. New York: American Anti-Slavery Society, 1856. – WASHBURNE, Elihu B. (1816-1887). *Kansas-Lecompton Constitution. Speech of Hon. E.B. Washburne, of Illinois*. [Washington, D.C.]: Congressional Globe Office, 1858. RARE, OCLC locates 5 copies. – HARLAN, James (1820-1899). *The Lecompton Constitution. Speech of Hon. James Harlan, of Iowa*. Washington, D.C.: Buell & Blanchard, 1858. – DOUGLAS, Stephen A. (1813-1861). *Admission of Kansas Under the Wyandott Constitution. Speech of Hon. Stephen A. Douglas, in Reply to Mr. Seward and Mr. Trumbull*. [Washington, D.C.]: Lemuel Towers, 1860. – RUGGLES, George A. *In the Matter of Contest Between F.P. Stanton and General J.H. Lane, in the Senate of the United States*. Washington, D.C.: George S. Gideon, 1861. 2 different printings. – And 8 others. Together, 14 pamphlets related to the Kansas question, 8vo, all FIRST EDITION except as noted, Provenance: Burlington Public Library, condition generally good.

[With:] WILSON, Henry (1812-1875). *Territorial Slave Code. Speech of Hon. Henry Wilson, of Massachusetts*. N.p.: N.p., 1860. – OWEN, Robert Dale (1801-1877). *Emancipation is Peace*. [New York]: Loyal Publication Society, [1861-1862]. – HAMILTON, John C. (1792-1882). *The Slave Power: Its Heresies and Injuries to the American People. A Speech of John C. Hamilton*. New York: John A. Gray & Green, 1864. – Together, 3 pamphlets regarding enslavement, 8vo, all FIRST EDITION, Provenance: Burlington Public Library, condition generally good.

Property from the Estate of Henry G. Lamont, Racine, Wisconsin

\$300 - 500

55

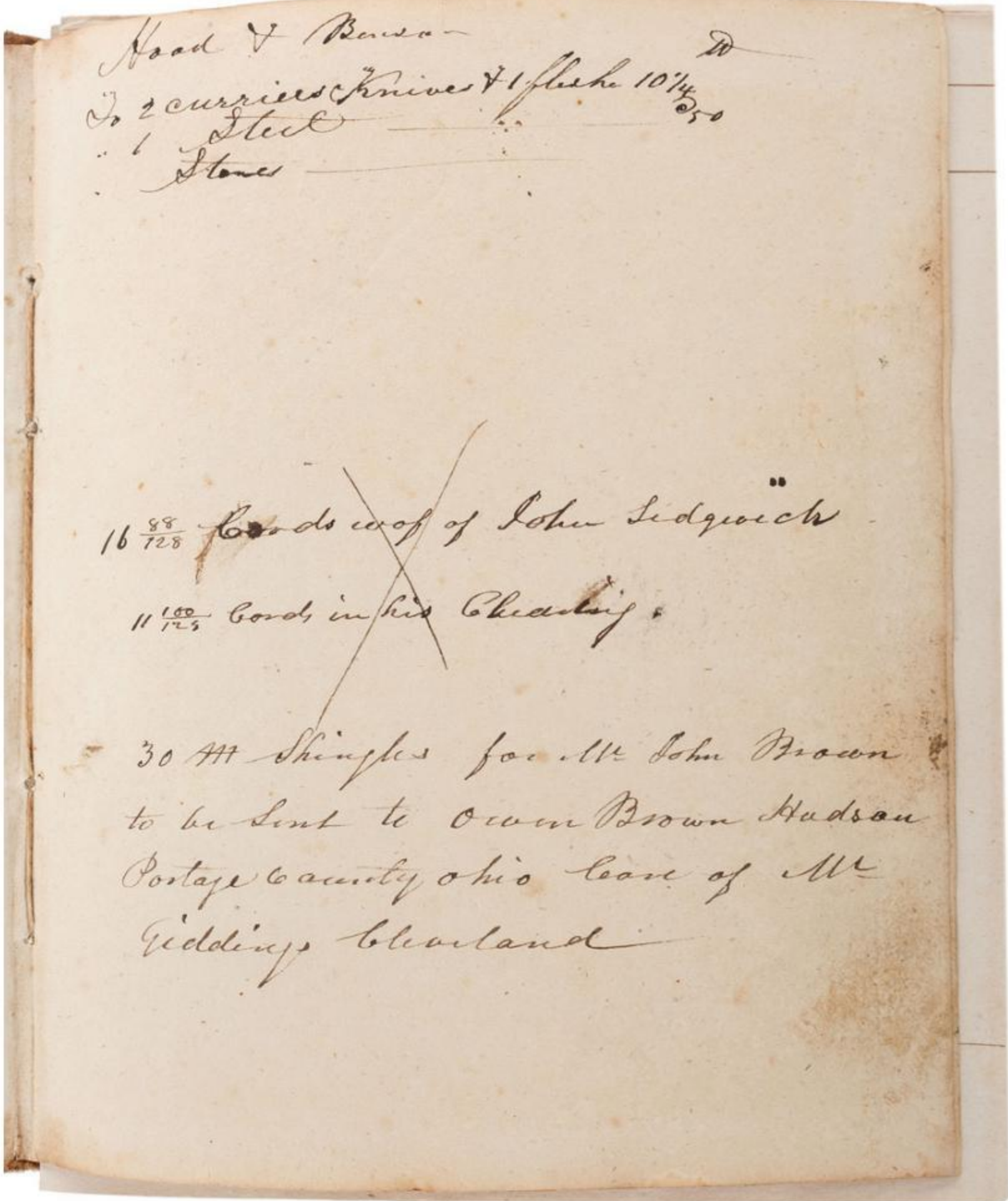
[SLAVERY & ABOLITION] – [BROWN, JOHN (1800-1859)]. Ledger book of Amos Judson, including reference to John Brown, Owen Brown, and Joshua Giddings. [Pennsylvania]: ca 1818-1831.

6 1/2 x 7 3/4 in. ledger with decorative paper boards, leather spine, 152 pp., nearly all of which are utilized (general wear, discoloration to page edges). Front cover with ink inscription reading, in part, “ S[?] Hutchins & C[ompany] / Waste Book No. 8.” First page features inscription reading, “30 [?] Shingles for Mr. John Brown to be Sent to Owen Brown Hudson Portage County Ohio leave of Mr. Giddings Cleveland.” An additional entry dated 24 June 1830 reads, “John Brown of Randolph [?] / To 15 [?] Shingles / deliv’d at Erie Cty / Paid / [?] By Cash twenty Dollars \$20.00.”

[With:] 6 1/2 x 1 3/4 in. receipt for a subscription to the *New York Daily Advertiser* paid by Amos Judson. New York, NY, 18 August 1830. – 15 5/8 x 12 1/2 in. manuscript account document listing balances, amounts paid, and outstanding debts for the Waterford Academy. Heading reads, “Dr. Amos Judson Treasurer of the Waterford academy for the year 1841.”- 3 1/4 x 1 7/8 in. inscribed calling card for “Miss Mary Judson.” – 7 7/8 x 8 3/4 in. manuscript list of names with checkmarks. Together, 4 documents. Conditions vary, though generally fair with some discoloration and spotting.

The “Hutchins” referred to on the cover of the ledger is likely Samuel Hutchins of Waterford, PA. Hutchins was a local politician and store merchant who served as postmaster of Waterford from 1819-1820. Hutchins maintained a business partnership with Amos Judson, lasting from 1824-1847, beginning with a dry goods store located on East 1st Street. This ledger likely records transactions made at that store. While the extent of the business relationship between Hutchins or Judson and noted abolitionists John Brown, Owen Brown (1771-1856), or Joshua Giddings (1795-1864) is unclear, it is remarkable that these important figures are each referenced in a single note on the first utilized page of this ledger. The additional entry referring to “John Brown of Randolph” is also notable as Brown was appointed the first postmaster of Randolph, PA, in 1828, and remained in that position until 1835.

\$500 - 700

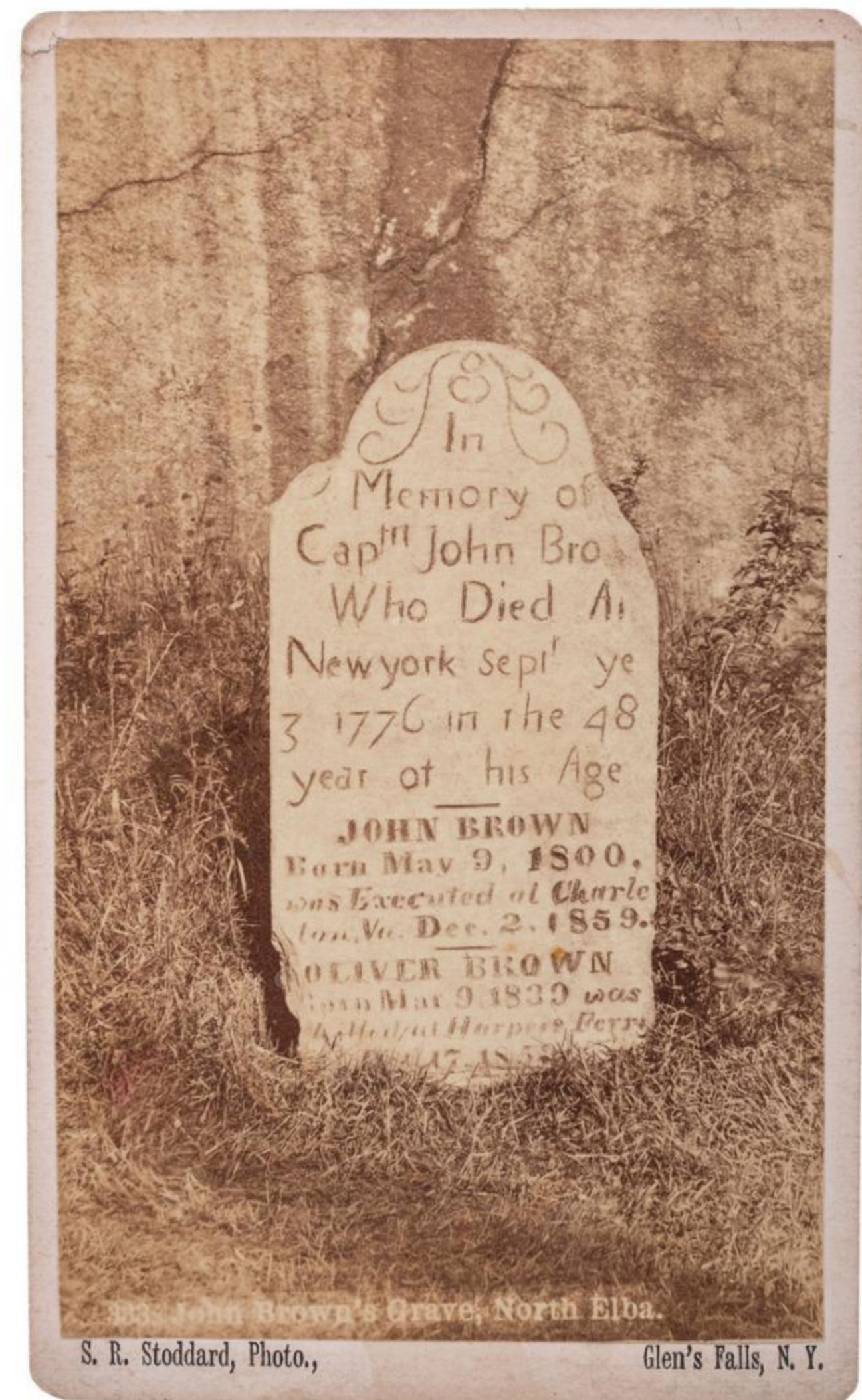


56

[SLAVERY & ABOLITION]. STODDARD, S.R., photographer. CDV of John Brown's grave, North Elba, New York. Glen's Falls, NY: 1882.

2 1/4 x 3 7/8 in. CDV on cardstock mount (minor spotting). Titled in negative, photographer's imprint on recto, and period notation on verso, "Bought at the grave of John Brown among the Adirondack by A.S. Peck, 1882."

\$300 - 500



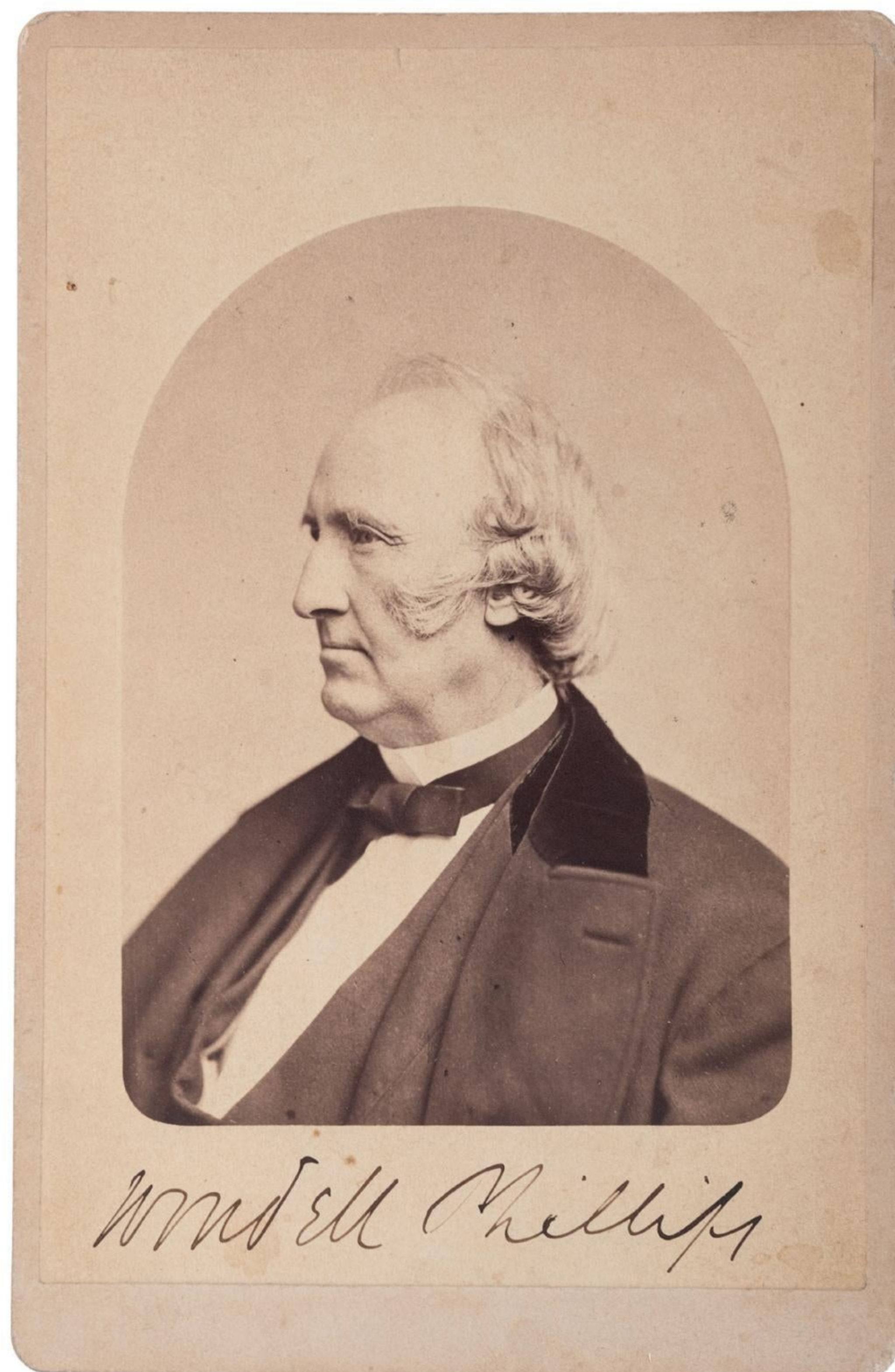
57

[SLAVERY & ABOLITION] - [TANEY, Roger (1777-1864)]. BENDANN, photographers. CDV of Chief Justice Taney holding hat and cane. [Baltimore, MD]: n.d.

2 1/2 x 3 3/4 in. albumen image printed directly on cardstock (surface soiling throughout, edges trimmed). Recto blindstamped "Bendann / Copyright Secured."

During his tenure as Chief Justice, Roger B. Taney played an integral role in several important Supreme Court decisions. He is most remembered for delivering the majority opinion in *Dred Scott v. Sandford* (1857), which ruled that African Americans, being considered "of an inferior order and altogether unfit to associate with the white race" at the time the Constitution was drafted, could not be considered citizens of the United States.

\$400 - 600



58

[SLAVERY & ABOLITION]. A signed cabinet card of abolitionist Wendell Phillips with 13 abolition-related pamphlets, especially concerning the Confiscation Acts, comprising:

TRUMBULL, Lyman (1813-1896). *Speech of Hon. Lyman Trumbull of Illinois on Amending the Constitution to Prohibit Slavery*. Washington: L. Towers & Co., 1864. – RAYMOND, Henry Jarvis (1820-1869). *Disunion and Slavery. A Series of Letters to Hon. W.L. Yancey, of Alabama*. N.p.: N.p., [1861]. – [HARRISON, William Henry]. JOHNSON, William Cost (1806-1860). *Speech of William Cost Johnson of Maryland on the Subject of the Rejection of Petitions for the Abolition of Slavery; with Supplemental Remarks in Reply to Certain Charges Against General Harrison*. Washington: Gales and Seaton, 1840. – *Journal of the Committee of Thirty-Three*. 36th Congress, 2d Session. House of Representatives. Report No. 31. [Washington]: N.p., 1861. – CARLILE, John Snyder (1817-1878). *Speech of Hon. John S. Carlile, of Virginia, on the Bill to Confiscate the Property and Free the Slaves of Rebels*. Washington: Congressional Globe Office, 1862. Sabin 10923. – And 8 others. Together, 13 pamphlets, all FIRST EDITION, 8vo, condition generally very good.

[With:] Bust-length portrait of Wendell Phillips (1811-1884). Boston: J.W. Black & Co., [1899]. 3 7/8 x 5 7/8 in. cabinet photograph on cardstock mount (minor toning, some spotting). SIGNED by Phillips to albumen lower margin. Photographer's imprint to verso. Considered a pre-eminent figure in American abolitionism, he was also an advocate for the rights of women and Native Americans.

Collection of Tom Charles Huston

\$300 - 500

59
[SLAVERY & ABOLITION] – [COCKRAN, Francis S. (1814-1886)]. Archive of letters to Maryland abolitionist and Underground Railroad supporter, comprising:

Archive of 13 autographed letters signed to Francis Cockran. Various places, 1856-1876. Includes letters from Secretary of the Navy Gideon Welles and Assistant Secretary of the Navy Gustavus Vasa Fox (1821-1883). For a complete listing of items, please visit www.hindmanauctions.com.

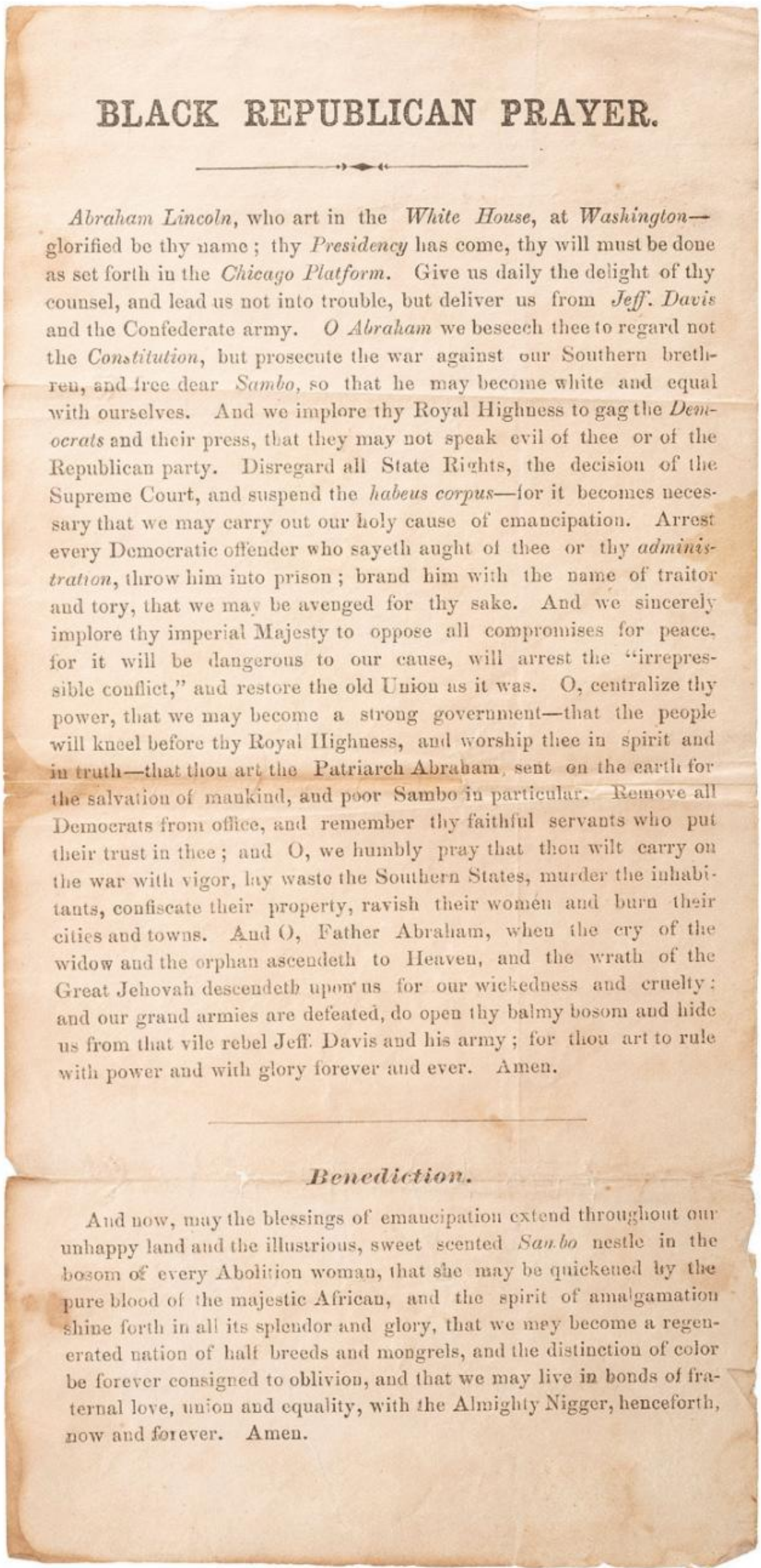
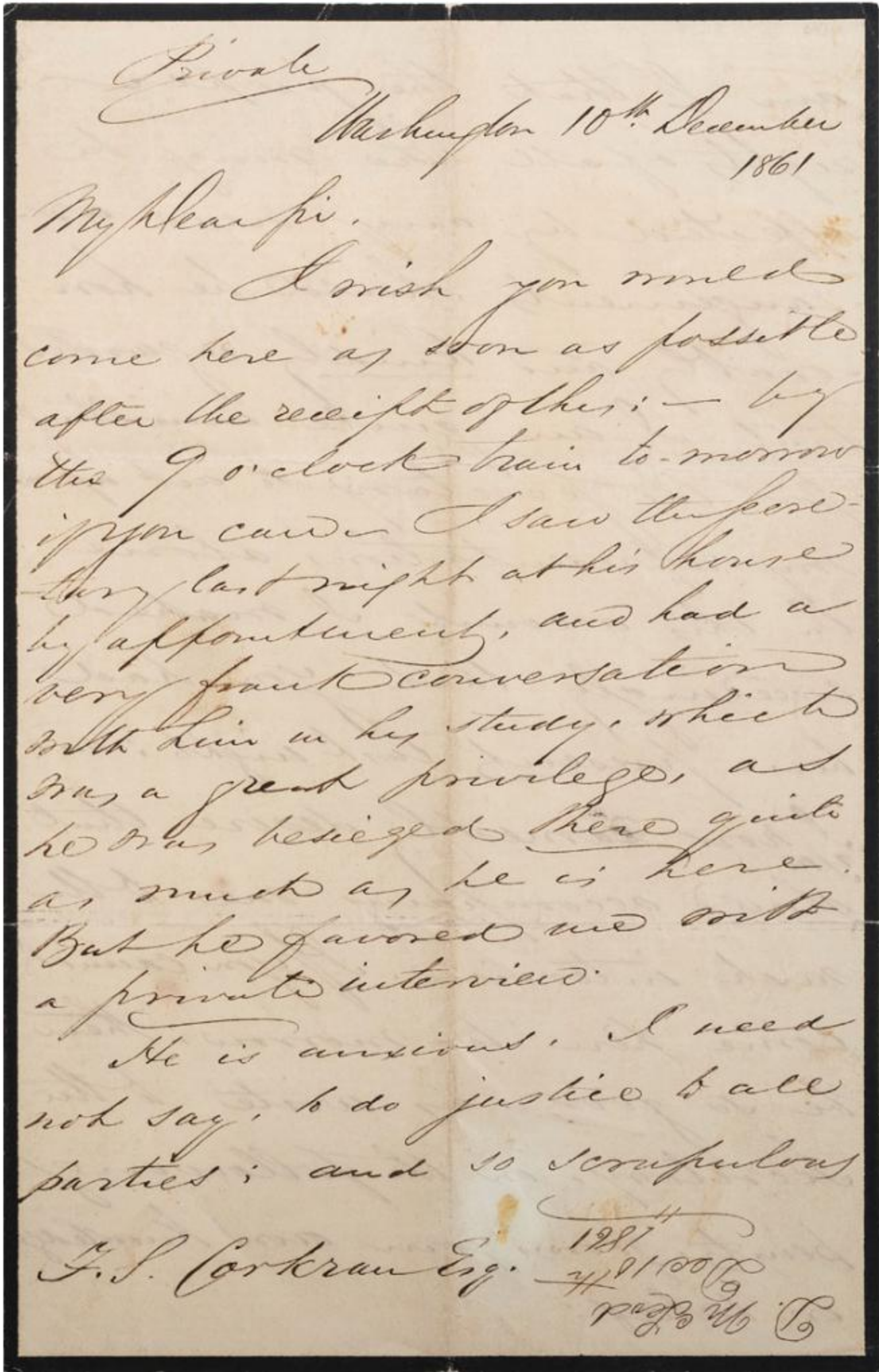
A Maryland abolitionist and businessman active in the Underground Railroad, Cockran was an early and influential supporter of Lincoln for President. During the Civil War, he was the Navy officer in charge of the Port of Baltimore. In his Navy capacity, he served as a procurement officer for vessels to be converted for use in battle. An article by William T. Kelley in the *Friends Intelligencer* describes his abolitionist activity: “Nearly sixty years ago, there lived in Cambridge [MD], an eminent and good man, and later on in his life Maryland’s greatest ‘Abolitionist,’ the friend and advisor, not only of the poor slave, but also to President Lincoln...His name was Francis S. Cockran...He was suspected of being an agent, and learning that his life was in danger, he left Cambridge for Baltimore, where he suffered severe persecution,—mobs, clothing torn from his back, loss of many thousands of dollars in costs, and perhaps imprisonment. Part of this was for rescuing a slave girl, but in after years it was clearly proved (as he always thought) that she had been kidnaped and was of free birth.”

[With:] YOCUM, Robert. Archive of 8 documents related to Reuben Yocum, 3rd Assistant Engineer on the USS *Fort Hindman*, among others, including bounty payments and other financial documents. For a listing of items, please visit www.hindmanauctions.com.

[Also with:] BILLS, John Houston. and Leonidas Bills. An archive, approximately 72 pieces, of miscellaneous business records and correspondence relative to a family business. Bolivar, TN, 1845-1901. Includes a document signed by Francis Cockran. Other documents from John Houston Bills, a friend of James K. Polk are held at the Southern Historical Collection at the Louis Round Wilson Special Collections Library and University of North Carolina at Chapel Hill.

The Richard B. Cohen Civil War Collection

\$500 - 1,000



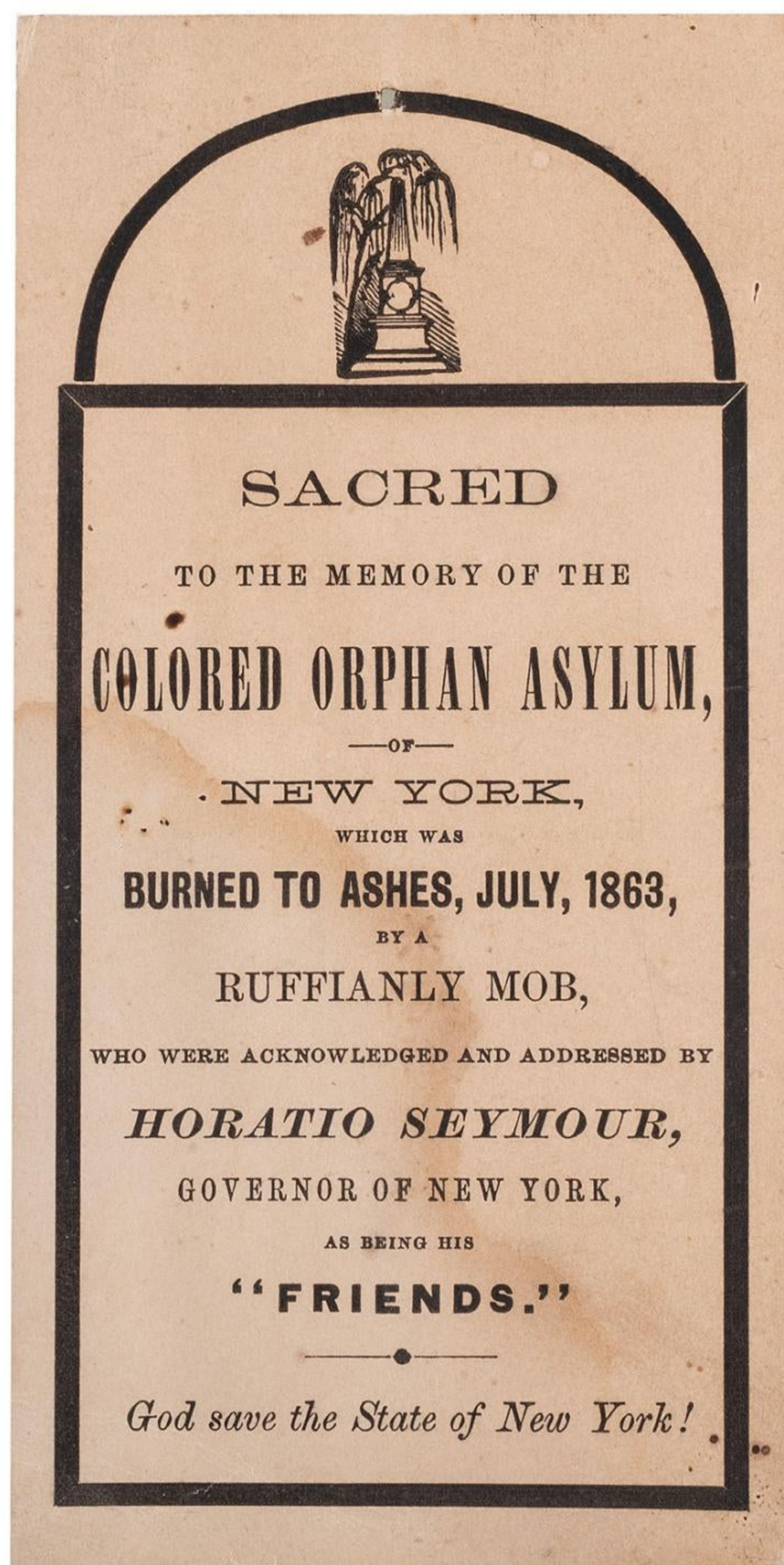
61
[SLAVERY & ABOLITION]. *Black Republican Prayer*. [New York?]: N.p., ca 1863.

4 3/8 x 9 1/4 in. small broadside (old creases, toned, small stains).

A copperhead, anti-Lincoln, and vehemently racist hymn parody. Lot 525 in the Lincoln-Barrett sale is a separate printing with different dimensions (5 1/2 x 8 1/4 in.), formatting (this copy with fewer paragraph breaks, more italicization, and a different typeface used for the “Benediction” subtitle), and varied punctuation. Notably, this copy spells Lincoln’s names correctly as “Abraham” versus the Lincoln-Barrett copy which employs “Abram.” RARE, OCLC locates 7 copies of the “Black Republican Prayer.” At least 3 copies are the “Abram” version, it is unclear which printing the other 4 represent.

Collection of Tom Charles Huston

\$1,000 - 1,500



62

[CIVIL WAR]. *Sacred to the Memory of the Colored Orphan Asylum, of New York, Which was Burned to Ashes, July, 1863, by a Ruffianly Mob.* [New York?]: N.p., [1863?].

2 3/4 x 5 3/8 in. printed card (toned, dampstain, a few ink spots).

The Colored Orphan Asylum was founded in 1836 by three white Quaker women, Anna and Hanna Shotwell and Mary Lindley Murray, to house and care for Black children who were orphaned. Prior to its founding, Black children were housed in jail or left homeless as orphanages, by and large, refused entry. In March 1863, stricter conscription for the Federal Army was enforced. A substitute could be hired, however, this luxury was accessible only to the wealthy. Additionally, Black men were not subject to conscription as they were not yet considered citizens of the United States. As a result, working-class white males, many associated with Irish mobs, rioted in response to the laws, attacking Black neighborhoods and Federal buildings. In the violence on the first day, the Colored Orphan Asylum was burned down on 13 July 1863.

In response to the rioters, the Democratic Governor of New York, Horatio Seymour (1810-1886) was conciliatory, earning him the ire of Republicans, accusing him of treason and support for the Confederacy. This small handbill was produced highlighting this criticism stating that the "Ruffianly Mob...were acknowledged and addressed by Horatio Seymour, Governor of New York, as being his "Friends."

RARE, only one other copy known, held in the New-York Historical Society, Association for the Benefit of Colored Orphans Records, series 13: Miscellaneous Items, folder 1, 1853-1865 (Seraile, William. *Angels of Mercy*, p. 73).

Collection of Tom Charles Huston

\$500 - 700

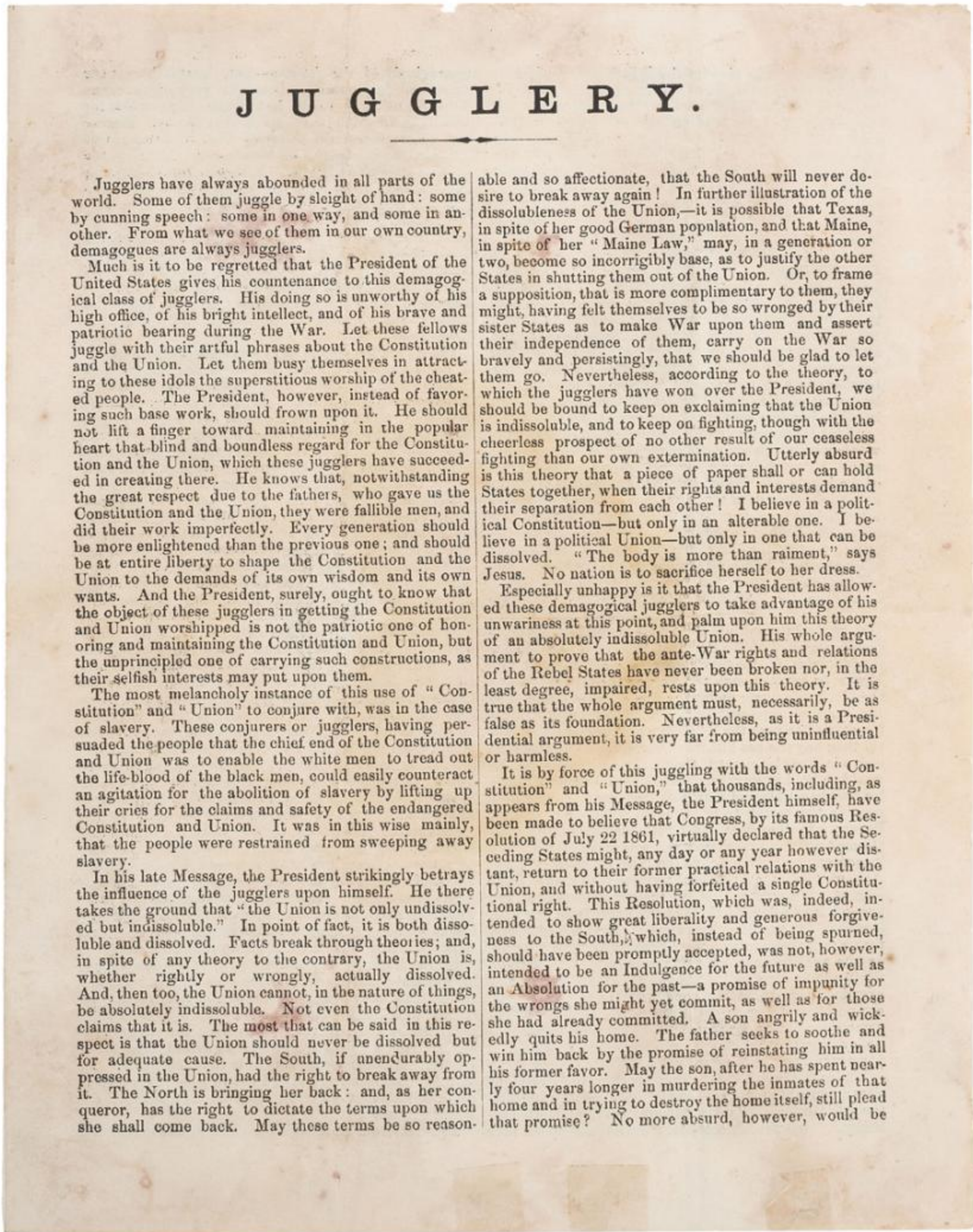
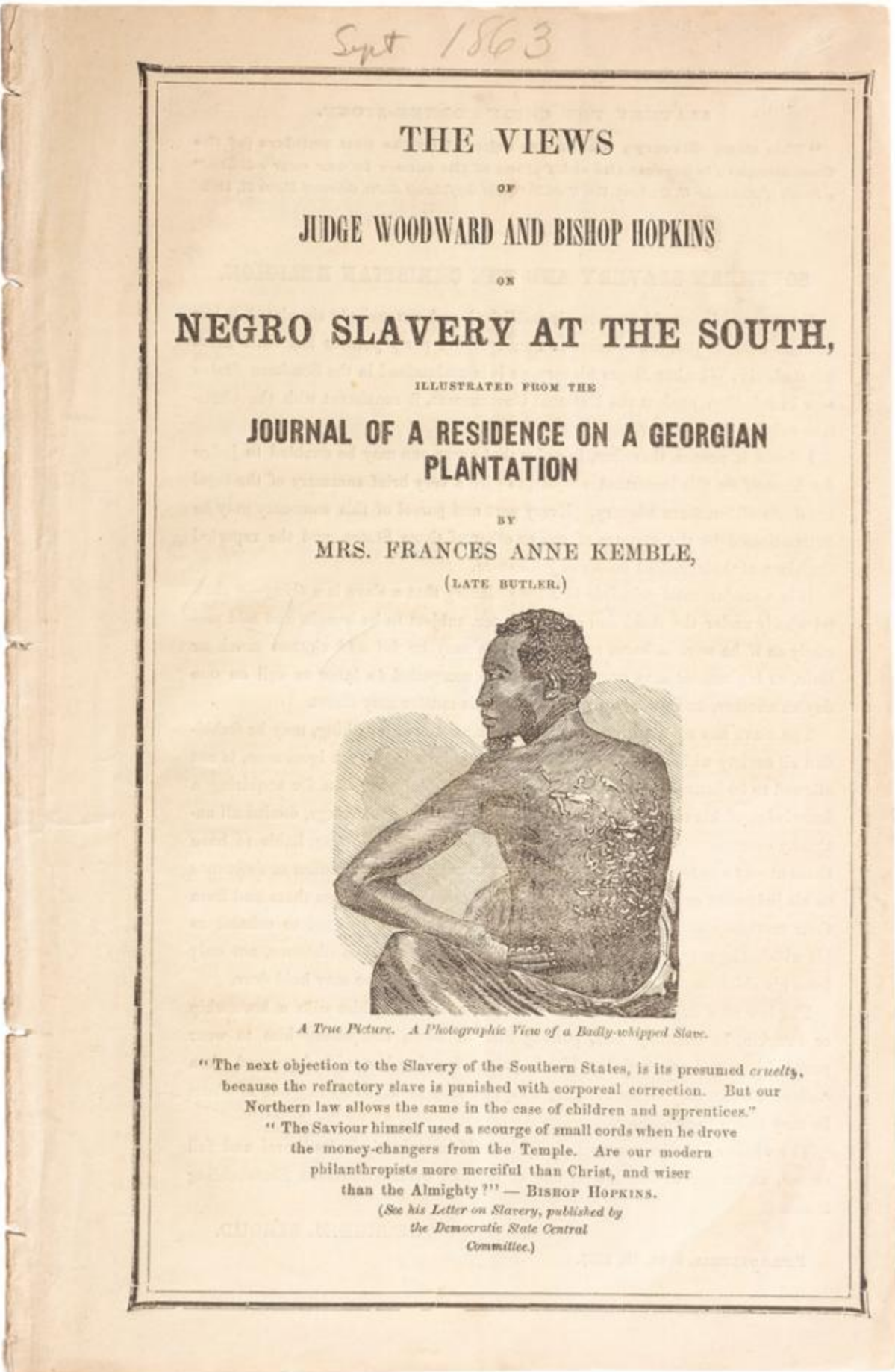
63
[SLAVERY & ABOLITION]. KEMBLE, Frances Anne (1809-1893). *The Views of Judge Woodward and Bishop Hopkins on Negro Slavery at the South, Illustrated from the Journal of a Residence on a Georgian Plantation*. [Philadelphia?]: Privately printed, [1863?].

8vo. Woodcut illustrations on front wrapper and title page. (Soft vertical crease.) Publisher's original illustrated yellow wrappers (light soiling, pencil notations).

FIRST EDITION of the abolitionist response to the pro-slavery speeches by Judge George W. Woodward (1809-1875) and Episcopalian Bishop John Henry Hopkins (1792-1868). The cover and title page are illustrated by a woodcut after the famous photograph taken by McPherson and Oliver in Baton Rouge, LA of a “Badly-whipped slave” showing the back and profile of a young enslaved African American man with a heavily scarred back from the brutality of being bull-whipped. Sabin lists the city of publication as Philadelphia in 1863, others list 1864, and others attest that it was a publication by Harper & Brother’s in New York, suggested by the publisher’s advertisement for Kemble’s *Journal of a Residence on a Georgian Plantation* on the rear wrapper. Blockson 10196, Sabin 37330.

Collection of Tom Charles Huston

\$600 - 800



64
[SLAVERY & ABOLITION]. SMITH, Gerrit. *Jugglery*. Peterboro, [NY]: 20 December 1867.

4 pages, 4to, unbound (some areas of light toning, light edge/corner wear).

Noted abolitionist Gerrit Smith makes the argument that not only is the Union not indissoluble, it should be able to be dissolved if it is not to the benefit of both parties to the agreement. But by “juggling” the meanings of both “Union” and “Constitution,” many have promoted the belief that the Union is forever. He also argues that the North was just as guilty as the South for the institution of slavery. RARE: OCLC locates 4 other copies.

\$400 - 600



65

[SLAVERY & ABOLITION]. CDV of an enslaved African American "Gordon" displaying his scars. [Baton Rouge]: [McPherson & Oliver], ca 1863.

2 1/8 x 3 1/4 in. CDV on cardstock mount (upper edge trimmed, small dampstain to lower left, abrasion to lower right mount). Pencil inscription to verso: "A Slave of Baton Rouge Louisiana whipped for a trifling offense. J.H. Prater phot. Augusta, Mich."

CDV showing the back and profile of a young enslaved African American male who was bull-whipped after being captured while trying to escape, which left his back horribly scarred. Uncredited but known to be taken by McPherson & Oliver, Baton Rouge, LA, April 1863. Known only as Gordon, he made it across Union lines in 1863, and Northern abolitionists had this photograph taken and distributed to publicize the horrors of slavery. When this image was reproduced in *Harper's*, it bore the caption "Gordon Under Medical Inspection".

James H. Prater, inscribed on the verso in contemporary pencil, was a Michigan farmer who became a photographer by 1862 in southwest Michigan in Paw Paw, Ross, and Climax. He was known to operate out of Augusta, MI from 1862-1874. (Tinder, David V. *Directory of Early Michigan Photographers*, p. 10, 2018).

\$3,000 - 4,000

66

[SLAVERY & ABOLITION] - [CHINN, Wilson]. PAXSON, Charles, photographer. *Learning is Wealth. Wilson, Charley, Rebecca & Rosa. Slaves from New Orleans.* New York: S. Tackaberry, 1864.

2 x 3 1/4 in. albumen photograph on cardstock mount (spotting/blotching to image, with light wear and discoloration to mount edges and corners). Title printed on mount recto. Photographer's imprint and copyright statement on verso along with printed statement about proceeds benefitting the "education of Colored People in the department of the Gulf, now under the command of Major General Banks."

\$400 - 600



LEARNING IS WEALTH.
WILSON, CHARLEY, REBECCA & ROSA.
Slaves from New Orleans.

67

[SLAVERY & ABOLITION]. CDV of Robert Whitehead with white slave children Rebecca and Rosa of New Orleans. New London, CT: Morgan & Bolles, ca 1863-1864.

2 1/4 x 4 in. CDV on cardstock mount (image with toning and soft focus throughout, edges clipped). Verso with Morgan & Bolles' imprint. Appears to be a period cropped copy of 1863 portrait, *Emancipated Slaves*, by Myron H. Kimball. Subjects featured here are Robert Whitehead, Rebecca Huger, and Rosina Downs.

According to an article appearing in *Harper's Weekly*, dated 30 January 1864, Rev. Robert Whitehead was born in Baltimore and taken to Norfolk, VA and thence to New Orleans, LA, by various enslavers including a Dr. Cook and a Dr. Leslie. In New Orleans, Whitehead painted houses and ships, eventually earning enough to buy his freedom. It is known that he enlisted in the US Army after gaining freedom, and HDS locates a Robert Whitehead enlisting at New Orleans in around August of 1863, and mustering into Company C of the 99th Infantry United States Colored Troops.

\$800 - 1,200



68

[SLAVERY & ABOLITION]. PAXSON, Charles, photographer. *A Slave Girl*. New York: S. Tackaberry, 1864.

2 x 3 1/8 in. CDV on cardstock mount showing Rebecca, one of the "slave children of New Orleans" (trimmed). Title printed on mount recto. Photographer's imprint and copyright statement on verso along with printed statement about proceeds benefitting the "education of Colored People in the department of the Gulf, now under the command of Major General Banks."

\$400 - 600



69

[SLAVERY & ABOLITION]. KELLOGG BROTHERS, photographers. CDV of "Redeemed Slave Child" Fannie Virginia Casseopia Lawrence. New York: C.S. Lawrence, 1863.

2 1/8 x 3 1/8 in. CDV on cardstock mount (strong tonality, light toning). Printed caption below title, "A Redeemed Slave Child, 5 years of age. Redeemed in Virginia, by Catharine S. Lawrence; Baptised in Brooklyn, at Plymouth Church, by Henry Ward Beecher, May, 1863." Copyright statement on mount recto, Kellogg Brothers' Hartford, CT imprint on verso.

\$200 - 300



70
[SLAVERY & ABOLITION]. A group of 5 CDVs of “Slave Children of New Orleans,” comprising:

McCLEES, J.E., photographer. 2 CDVs, including bust portraits of Rosa and Rebecca. Philadelphia, PA: 1863 (each carte trimmed, scattered spotting).
– PAXSON, Charles, photographer. 3 CDVs of Rebecca, Charley, & Rosa. New York: 1864 (soiling and toning to each, one with dark stain on verso, one trimmed). Together 5 CDVs of the “slave children of New Orleans,” 2 1/4 x 3 1/4 in. or smaller, on cardstock mounts. Each with title printed on mount recto. Photographer’s imprint and copyright statement on verso along with printed statement about proceeds benefitting the “education of Colored People in the department of the Gulf, now under the command of Major General Banks.”

Eugene R. Groves Collection of 19th Century Photography

\$300 - 400

71
[SLAVERY & ABOLITION] – EARLY PHOTOGRAPHY. “Children of Slaves” Freedmen’s School CDV and gem-sized tintype.

Studio portrait of 5 Black children. Bangor, ME: M.G. Trask, ca 1869. 2 1/4 x 3 1/2 in. CDV on cardstock mount (minor toning). – Studio portrait of the same children. N.p., n.d. 3/4 x 1 in. tintype. (small chip to upper right corner). Together, 2 photographs.

These images were used to promote and fundraise for the Williston School in Wilmington, NC, founded in 1866 by the American Missionary Society to educate the formerly enslaved and their children. Five young students were chosen in 1869 to tour the country and they visited Bangor on 5 August 1869, which was announced in the *Bangor Daily Whig and Courier*: “Children of Slaves, at the city Hall this (Friday) evening there will be a practical illustration of the work of teachers among the freedmen. Mr. Edward P. Stone, with two teachers and five colored children from the Orphan Asylum and Williston School, Wilmington, NC, will be present. Singing, speaking, and recitations by the children.”

\$1,500 - 2,500

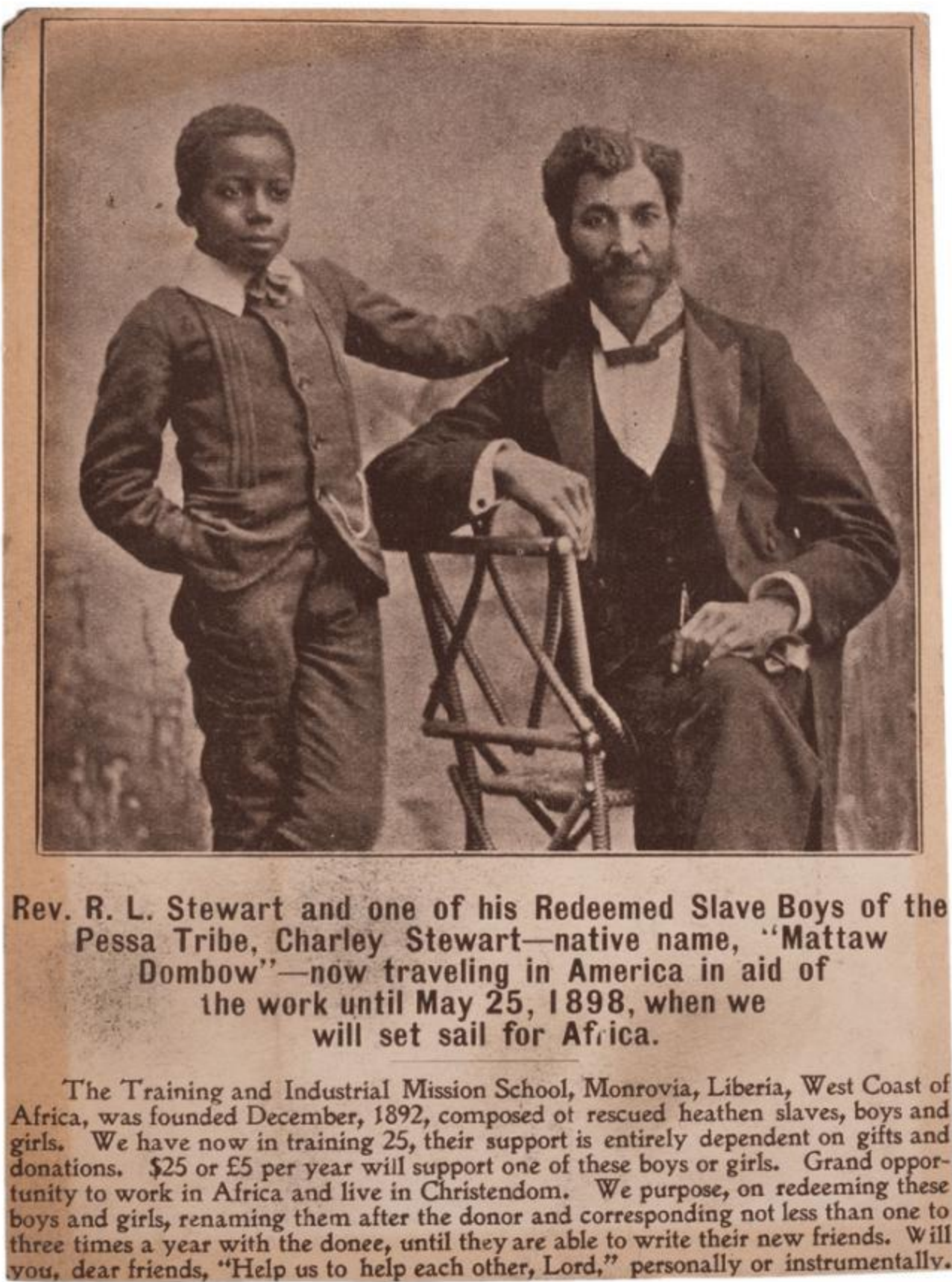


72
[SLAVERY & ABOLITION] – [LIBERIA]. Rev. R.L. Stewart and one of his Redeemed Slave Boys of the Pessa Tribe, Charley Stewart - native name, “Mattaw Dombow” - now traveling in America in aid of the work until May 25, 1898, when we will set sail for Africa. 1898.

4 1/8 x 5 1/2 in. printed card (toning to margins, corner wear, possibly trimmed at edges). With “R.L. Stewart” penciled identification on back.

A fundraising card for the Training and Industrial Mission School in Monrovia, Liberia. It promises donors that a donation of \$25 or £5 would support one of their “rescued heathen slaves, boys and girls” for one year. In return, the Mission would rename the child after their donor and that the donee would correspond with the donor.

\$250 - 350





73

[SLAVERY & ABOLITION]. CDV of a plantation scene featuring enslaved workers picking cotton. Helena, AR: J.P. Jones, ca 1865.

3 11/16 x 2 1/8 in. CDV on cardstock mount (faded, light wear to mount edges). Photographer's imprint to mount verso. Contemporary ink inscription describes the scene and identifies an individual: "Plantation Scene below Helina [sic] Ark. on Miss River. Cotton Picking Fall 1865. M? D. Landon (afterwards known as Eli Perkins, Mounted riding marked here." A small ink mark, as mentioned, points out Perkins in the image.

The outdoor photograph shows approximately 10 enslaved people harvesting cotton with two white overseers on horseback. The wheels of a wagon are visible in the right foreground.

\$1,500 - 2,500



74

[SLAVERY & ABOLITION]. ALMAN, L., photographer. CDV of the 8 Haitian men and women executed for cannibalism in Port-au-Prince on 13 February 1864. New York: ca 1864.

2 1/4 x 3 1/2 in. CDV on cardstock mount (toning, surface soiling, and wear to rounded/clipped image and mount corners and edges). Verso bears photographer's imprint and pencil inscriptions reading "Sauvages de Port de prince [to?]" and "Slave Trader."

The prisoners stand in a line at center, dressed from head to toe in white clothing, flanked by armed soldiers wearing plumed headgear. A rectangular sign bearing text is partially visible to the lower left corner, though the text is largely indecipherable. An engraving of this scene was featured in *Harper's Weekly*, where the details of the story were reported. Eight men and women were put on trial and found guilty of abducting, murdering, and cannibalizing a young girl as part of a vodou ceremony in the village of Bizoton in December of 1863 (the incident became known as the *affaire de Bizoton*). The alleged ringleader of the group was a man by the name of Congo Pelé, who was the uncle of the young victim. See DASH, Mike. "The Trial That Gave Vodou a Bad Name." *Smithsonian* (May 2013).

RARE: We can locate no other copies of this image.

\$1,000 - 1,500



75

[SLAVERY & ABOLITION]. PYWELL, William, photographer. Slave Pen, Alexandria, Virginia. Washington, DC: Alexander Gardner, 1862.

9 X 6 7/8 in. albumen photograph on 15 5/8 x 11 7/8 in. cardstock mount (square field of discoloration surrounding image likely from previous mat, some spotting and toning, light wear to mount edges and corners). Mount recto features negative and positive credit to Pywell and Gardner, copyright information, title, date, and plate number. Image published as Plate 2 in *Gardner's Photographic Sketch Book of the Civil War*.

\$800 - 1,000



76

[SLAVERY & ABOLITION]. UPTON & BOLLES, photographers. *Ruins of Slave Quarters, Ft. George* [Florida]. Jacksonville, FL: ca 1870s.

6 3/8 x 3 1/8 in. stereoview on cardstock mount (soiling, toning to image and mount, paper residue near right edge of print). Photographer's imprint and manuscript title on verso. A view of the remains of quarters previously used by the enslaved, likely at Kingsley Plantation, located on Fort George Island in Jacksonville.

\$200 - 300

77

[SLAVERY & ABOLITION]. Photograph of an "Old Slave Market & Cathedral." [St. Augustine, FL], n.d.

3 3/16 x 3 in. photograph on cardstock mount (minor adhesive residue). Ink inscription to mount recto: "Old Slave Market + Cathedral St. Augustine Fla."

The waterfront pavilion was constructed in the early 19th century initially as a market for mundane commercial goods. City records and newspaper reports, however, confirm that it served as the open-air market where enslaved Africans were bought and sold.

[With:] 3 1/2 x 3 3/4 in. photograph negative of 3 outbuildings identified as Mississippi slave quarters (small tear). Ca 1897.

[Also with:] Outdoor photograph of the González-Alvarez House. [St. Augustine, FL], n.d. 3 1/8 x 2 5/8 in. photograph on cardstock mount (toned, a few small stains). Ink inscription to mount recto: "Oldest house in St. Augustine, Fla." Built in the early 1700s, it opened as a museum in 1893.

\$300 - 500



78

[SLAVERY & ABOLITION]. Outdoor image of Old Slave Market in St. Augustine, FL.

4 5/8 x 3 7/8 in. silver gelatin photograph on cardstock mount (good tonality, light mount soiling). Near-contemporary ink inscription to verso reads "Old Slave Market" with later pencil inscription below reading "St. Augustine, Fla."

Collection of Tom Charles Huston

\$200 - 300

79

[TRUTH, Sojourner (1797-1883)]. CDV of Sojourner Truth with flowers.
Uncredited: Michigan, 1864.

2 1/4 x 3 3/8 in. CDV on cardstock mount (light toning and scattered spotting, light wear to mount). Mount recto bears printed caption reading, "I Sell the Shadow to Support the Substance. / Sojourner Truth." Verso with imprint, "Entered according to act of Congress in the year 1864, by Sojourner Truth, in the Clerk's Office, of the US District Court, for the Eastern District of Michigan." Truth appears seated at a table with flowers, engaged in a knitting project.

[With:] A group of approximately 40 CDVs, an unmounted CDV-sized albumen photograph, 3 tintypes, and 4 gem-sized tintypes on mounts. Most images unidentified. Varying conditions but generally good. Also with empty CDV album (heavily worn and separated at spine). Consignor relates the Sojourner Truth CDV was originally housed in accompanying CDV album with accompanying images.

\$2,000 - 4,000

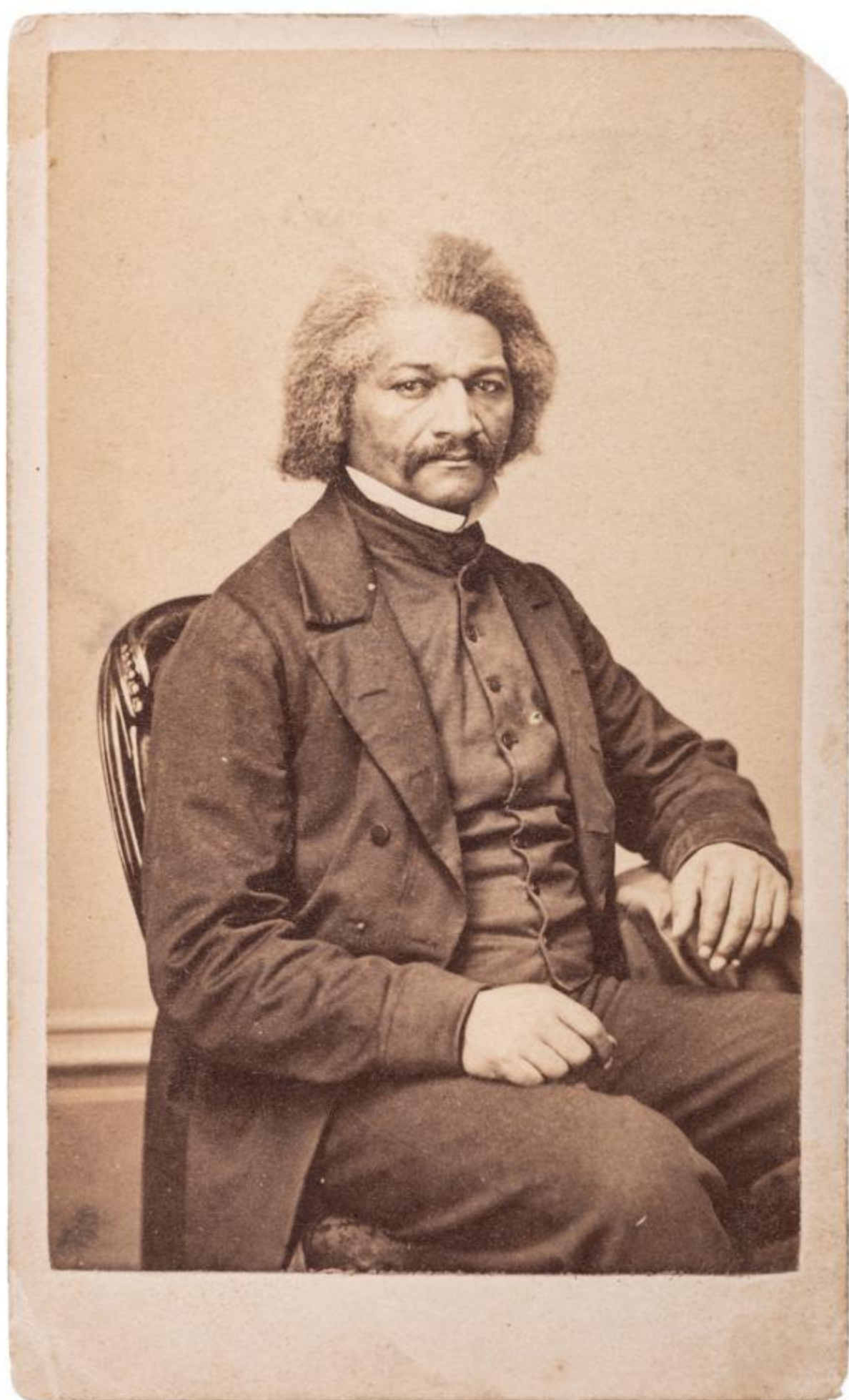


80

[TRUTH, Sojourner (1797-1883)]. CDV of Sojourner Truth with flowers.
Michigan: 1864.

2 1/4 x 3 3/8 in. CDV on cardstock mount (heavy toning and light surface soil to image, discoloration and wear to mount). Mount recto bears printed caption reading, "I Sell the Shadow to Support the Substance. / Sojourner Truth." Verso with imprint, "Entered according to the act of Congress in the year 1864, by Sojourner Truth, in the Clerk's Office, of the US District Court, for the Eastern District of Mich." Truth appears seated at a table with flowers, engaged in a knitting project.

\$2,000 - 4,000



81

[DOUGLASS, Frederick (1818-1895)]. FASSETT, Samuel Montague, photographer. CDV of Douglass. Chicago, IL: [late February 1864].

2 1/8 x 3 1/2 in. CDV on cardstock mount (light toning, some surface soiling, and wear to mount edges and corners including clipped upper right corner. Mount verso with significant paper loss and remnants of previously adhered paper). Photographer's partial 122 & 124 Clark St. imprint on verso.

Douglass is pictured wearing a dark, high-necked waistcoat and jacket looking at the camera with a piercing gaze, his hair beginning to grey. Cataloged in *Picturing Frederick Douglass* cat. #31, dated to Douglass' trip to Chicago to deliver two lectures at Bryan Hall on February 25 and 28, 1864.

\$2,500 - 3,500

82

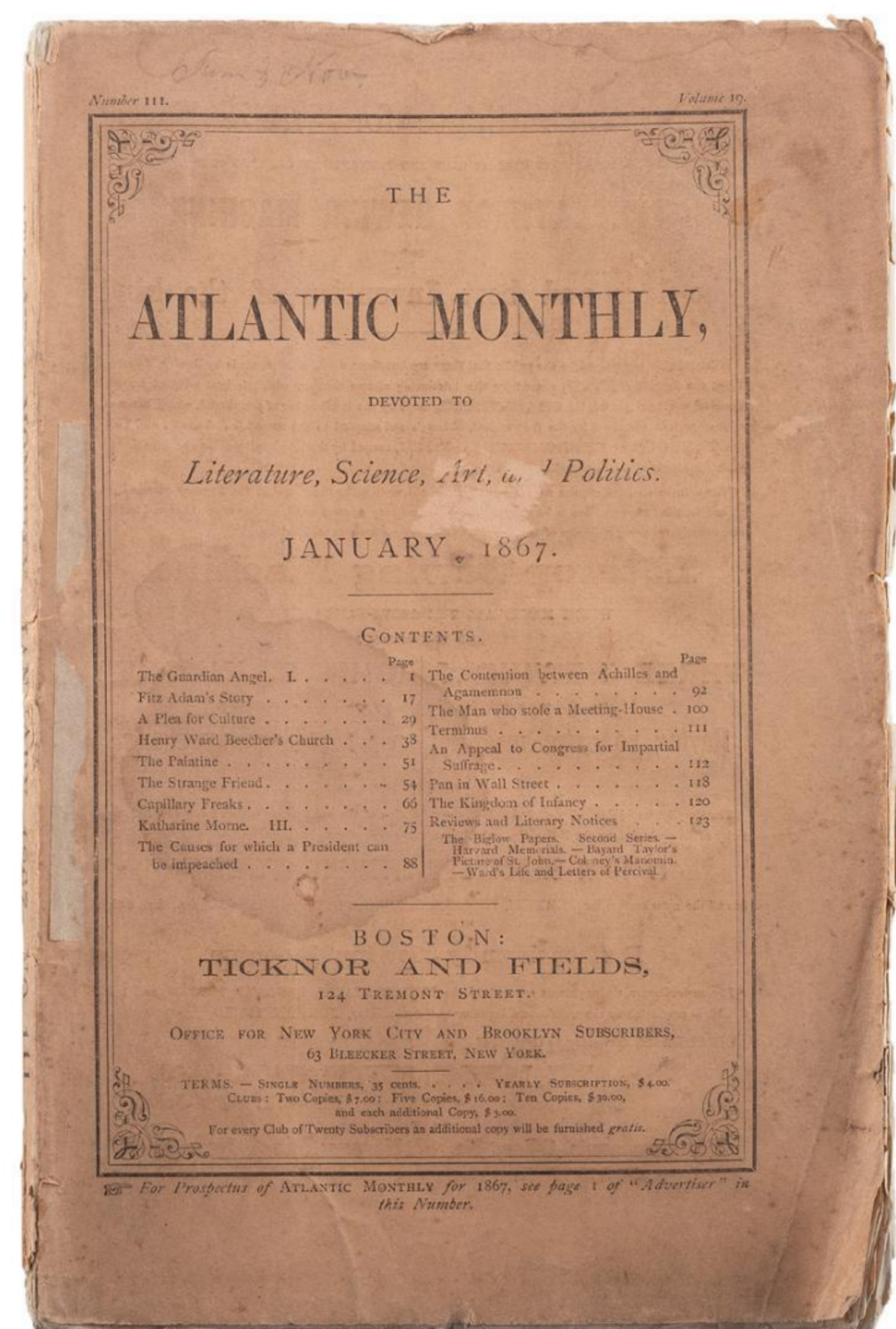
[DOUGLASS, Frederick (1818-1895)]. A group of 2 issues of *The Atlantic Monthly*, incl. "An Appeal to Congress for Impartial Suffrage" published anonymously by Frederick Douglass, comprising:

The Atlantic Monthly. 2 issues (incomplete run). Boston: Ticknor and Fields, December 1866-1867.

8vo, 2 issues numbering: Vol 18, No. 110. December 1866; Vol. 19, No. 111, January 1867. (Soiling especially to No. 111, creases, light chipping to edges.) Original publisher's wrappers (partial separation, soiling to No. 111).

The consecutive issues contain two articles penned anonymously by Frederick Douglass passionately and cogently arguing for impartial suffrage: "Reconstruction" (issue no. 110, pp. 761-765) and "An Appeal to Congress for Impartial Suffrage" (issue no. 111, pp. 112-117). He calls for the need for strong legislation and warns about the consequences of neutrality: "You shudder to-day at the harvest of blood sown in the spring-time of the Republic by your patriot fathers. The principle of slavery, which they tolerated under the erroneous impression that it would soon die out, became at last the dominant principle and power at the South. It early mastered the Constitution, became superior to the Union, and enthroned itself above the law."

\$250 - 350





83

[SLAVERY & ABOLITION] - [CLARKE, Lewis G. (1815-1897)]. Signed cabinet card featuring formerly enslaved abolitionist Lewis G. Clarke. Ca late 1880s.

3 3/4 x 5 3/4 in. cabinet card on cardstock mount (light toning, wear and surface soiling to mount including small area of loss to lower edge). Autographed inscription on verso reads, "Lewis G Clark is the George Harris of uncle Toms [sic] Cabin was born in KY in 18 and 15 age 73." Subject sits next to a spinning wheel, its distaff laden with flax.

RARE: No other examples of this image were located.

\$2,500 - 3,500

Lewis G Clark is the
George Harris of uncle
Toms Cabin was born in
KY in 18 and 15 age 73

Detail



84

[EDUCATION]. CDV of Fanny Jackson Coppin (1837-1913) following graduation from Oberlin College, Ohio.

2 1/8 x 3 1/4 in. (sight) CDV on cardstock mount (light toning and spotting, adhesive discoloration to news clipping, bottom mount corners clipped). Lower portion of image with adhered newspaper clipping reading, "One of the lady graduates from Oberlin this year was born a slave in Washington, hired her time, bought her freedom, and prepared for college in Providence, R.I." 2-cent revenue stamp affixed on verso.

Fanny Jackson Coppin was a barrier-breaking freedom seeker and educator, becoming the second African American woman to graduate from Oberlin College in 1865. Coppin would go on to serve as Head Principal at the Institute for Colored Youth in Philadelphia, and to perform missionary work in Africa alongside her husband, Rev. Levi Coppin.

\$800 - 1,200

85

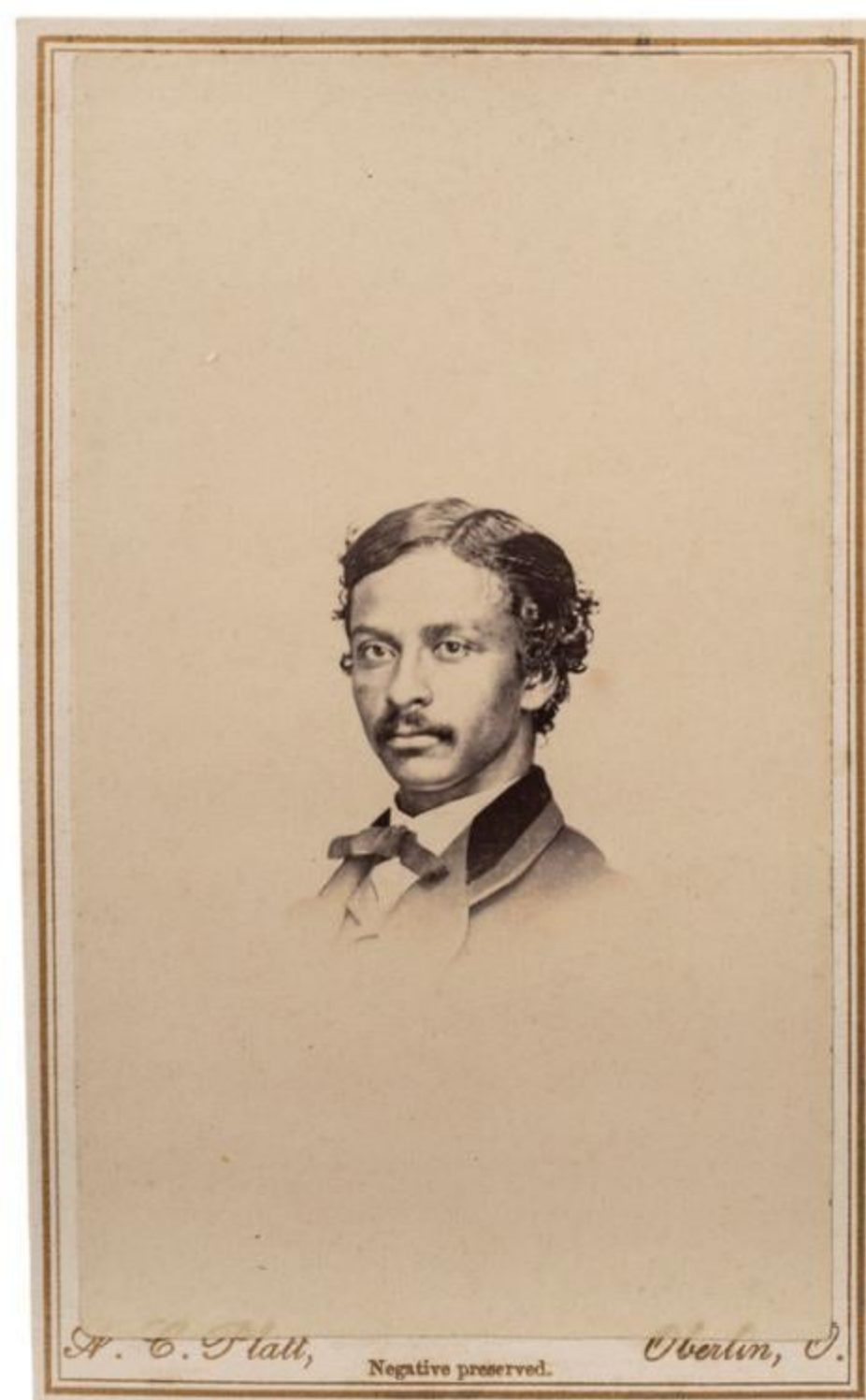
[EDUCATION]. A group of 3 CDVS, including portraits of 2 African American students from Oberlin College.

Two vignetted studio portraits of African American students. Oberlin, OH: A.C. Platt, n.d. 2 1/8 x 3 9/16 in. CDVs on cardstock mounts (minor toning). Photographer's gilt imprint to mount rectos.

[With:] Outdoor photograph of a large brick building, possibly at Oberlin. Mount Vernon, OH: Payne's Photograph Gallery, ca 1864-66. 2 1/8 x 3 5/8 in. CDV on cardstock mount (light soiling, upper corners clipped). Photographer's imprint to verso. (Gagel, Diane VanSkiver. *Ohio Photographers, 1839-1900*, p. 85).

Oberlin College was the first college in the United States to admit black students beginning in 1835, two years after its founding. It quickly gained a reputation as a center for abolitionist activities and was a key stop along the Underground Railroad. The school's involvement in the 1858 Oberlin-Wellington rescue of a fugitive slave and subsequent trial of two students under the Fugitive Slave Act garnered national attention.

\$150 - 300





86

[ABOLITIONISTS] – [EDUCATION]. CDV album containing portraits of Oberlin College instructors and administrators, from Oberlin College, Ohio.

Leather album, 5 1/2 x 7 1/4 x 2 1/4 in. (surface wear including cracking to spine, though all pages remain attached). Contains 85 CDVs and 5 tintypes, many with Oberlin imprints, including portraits of Oberlin professors Dr. James Dascomb (signed) and his wife Marianne Parker Dascomb, C.H. Churchill (signed), Henry E. Peck (signed), Charles Grandison Finney, and M.W. Fairfield (signed) and his wife E.F. Fairfield (signed); and Oberlin President James Harris Fairchild. Other images unidentified, likely family portraiture.

[With:] 2 1/8 x 3 5/8 in. CDV on cardstock mount (toning, minor spotting, discoloration and wear to mount edges and corners). Mt. Vernon, OH: Maxwell's Photograph Rooms, 1867. Imprint on verso, along with pencil inscriptions identifying some subjects as "Laura," "Anna," "Rose," and "Letitia," and date as "May 24th 1867." Five females, presumably Oberlin students, are posed together.

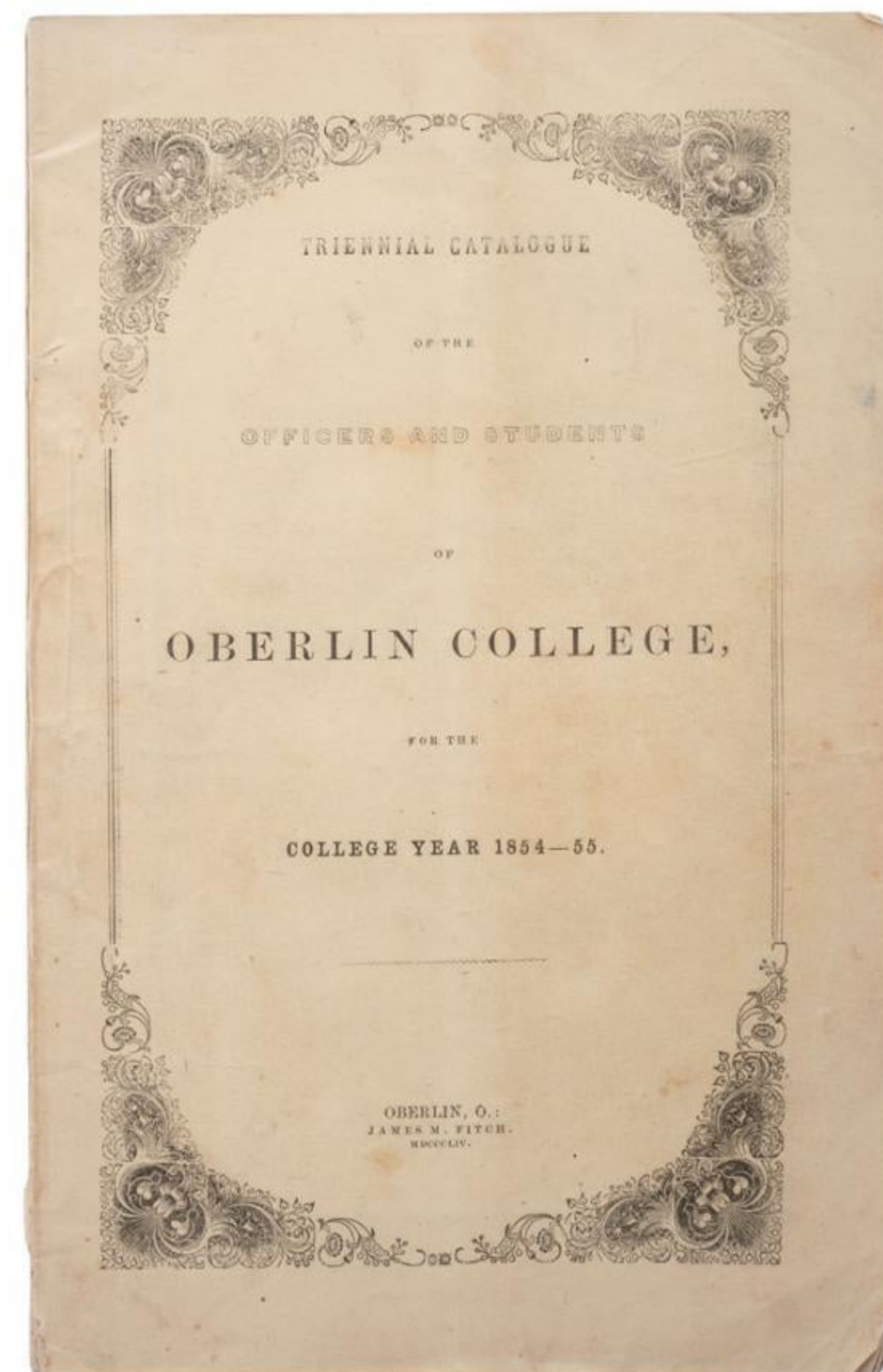
\$2,000 - 3,000

87

[EDUCATION] – [WOMEN]. *Triennial Catalogue of the Officers and Students of Oberlin College, for the College Year 1854-55*. Oberlin, OH: James M. Fitch, 1854.

8vo (146 x 222 mm). 44pp., illustrated. (Occasional spotting, wear to edges, few period penciled notations.) Original publisher's sewn, engraved wrappers (light toning, wear and minor loss to spine end, vertical crease throughout). FIRST EDITION.

\$200 - 300



88

[EARLY PHOTOGRAPHY]. A group of 4 stereoviews of Howard University's first building and Oliver Otis Howard's home. Ca 1870s.

No. 903 *Howard Institute, Washington DC*. Littleton, NH: Kilburne Brothers, ca 1870s. Title printed to recto. – Outdoor image of the School of Medicine Building. – Outdoor view of the Old Main Building with several figures and horse-drawn carriage visible. (Soiled, ink spots.) Pencil inscription to verso: "Howard University South west view." – Outdoor view of Howard Hall. Pencil inscription to verso identifies building, the oldest surviving building at the University today. – Together, 4 albumen stereoviews on yellow cardstock mounts, approx. 6 x 3 in., all uncredited except as noted, condition generally very good.

\$300 - 500

89

[CIVIL WAR]. CDV of a Union line officer with African American assistant. Ca 1860s.

2 3/16 x 3 1/2 in. CDV on cardstock mount (faded, toned, corners clipped). Uncredited.

The uniformed white officer sits at a table laden with books and a corked bottle. He appears to be writing while his sword rests against his knee. A well-dressed African American man stands next to the officer, his hand resting on a pile of books.

\$1,000 - 1,500





90

[CIVIL WAR]. Albumen photograph of General James E. Slaughter and staff featuring uniformed African American men. Ca 1860s.

3 x 2 5/16 in. albumen photograph on 8 5/8 x 5 1/2 in. paper mount (corners clipped, closed tear near upper edge). Pencil inscription to lower corner of mount reads, "Louisiana." Includes modern enlargements of the image.

A group portrait of General Slaughter (1827-1901) with uniformed staff, including 4 Black men.

\$2,000 - 3,000



91

[CIVIL WAR]. BRADY, Mathew, photographer. *Gen'l Fitz John Porter and Staff at Headquarters, Westover, Westover Landing, Va.* 16 July 1862.

4 1/4 x 3 1/8 in. albumen photograph on cardstock mount (toning, small area of loss to upper left corner, light discoloration to mount edges). Bottom edge of mount recto features Brady's copyright statement. Verso with affixed printed paper label with Brady's gallery imprint, image number, and title. General Fitz John Porter is shown seated in a chair, surrounded by members of his staff and three African American subjects. From left to right, identified subjects include Major Joseph Kirkland, Colonel Frederick T. Locke, Major George Monteith, Porter (seated), Dr. Charles McMillan, Captain John F. McQuade, Colonel C.B. Norton, and Captain William P. Mason. Another example of the photograph identifies the African American woman at far right as "Mrs. Fairfax... chief Cook & Bottle Washer."

\$500 - 700

92

NO LOT

93

[CIVIL WAR]. Tintype of armed African American cavalryman.

2 1/2 x 3 7/8 in. tintype (crazing to surface of plate). Housed under mat, glass, and preserver, no case.

Studio portrait of an African American private wearing a regulation cavalry shell jacket trimmed in yellow and carrying an M1860 light cavalry saber. The subject wears a kepi with brass insignia, and stands before a unique, painted canvas backdrop featuring a row of military tents along the left side.

Six regiments of African American cavalry were raised during the war, including: the 1st at Camp Hamilton, VA; the 2nd at Fort Monroe, VA; the 3rd at Vicksburg from the 1st Mississippi Cavalry (African Descent); the 4th from the 1st Corps d'Afrique Cavalry at New Orleans, LA; the 5th and the 6th at Camp Nelson, KY.

\$2,000 - 3,000



94

[CIVIL WAR]. Civil War gem tintype of armed African American soldier. Ca 1860s.

Approx. 1 in. dia. tintype portrait of a young African American soldier in uniform, wearing a model 1858 forage cap and holding a single shot percussion pistol. (Significant surface wear and cracking along perimeter, some surface nicks, although details of portrait are still visible, with good contrast.) Housed in half "oreo" thermoplastic Union case with geometric design (cracked edge between 4 and 5 o'clock previously repaired, chip at 3 o'clock).

\$250 - 350



95

[CIVIL WAR]– [ASHER, Jeremiah (1812-1865)]. CDV of the famed 6th USCT chaplain. Philadelphia: T.W. Searby, n.d.

2 1/8 x 3 9/16 in. CDV on cardstock mount (toning, surface soiling, and discoloration throughout, corner and edge wear). Verso with Searby's pictorial imprint and pencil inscription reading, "Rev. Jeremiah / Asher."

Asher was a third-generation free man whose grandfather fought in the American Revolution. Jeremiah was licensed as a minister in 1837 and would serve churches in Providence, RI; Washington, DC; Philadelphia, and Yorktown, VA. In 1863, Asher wrote to President Lincoln to advocate the allowance of Black ministers to serve as chaplains in the United States Army. His appeal was successful, and he became the chaplain of the 6th US Colored Troops, enlisting on 4 December 1863. While administering to ill soldiers in Wilmington, NC, he caught typhoid and died on 27 July 1865.

\$1,500 - 2,500

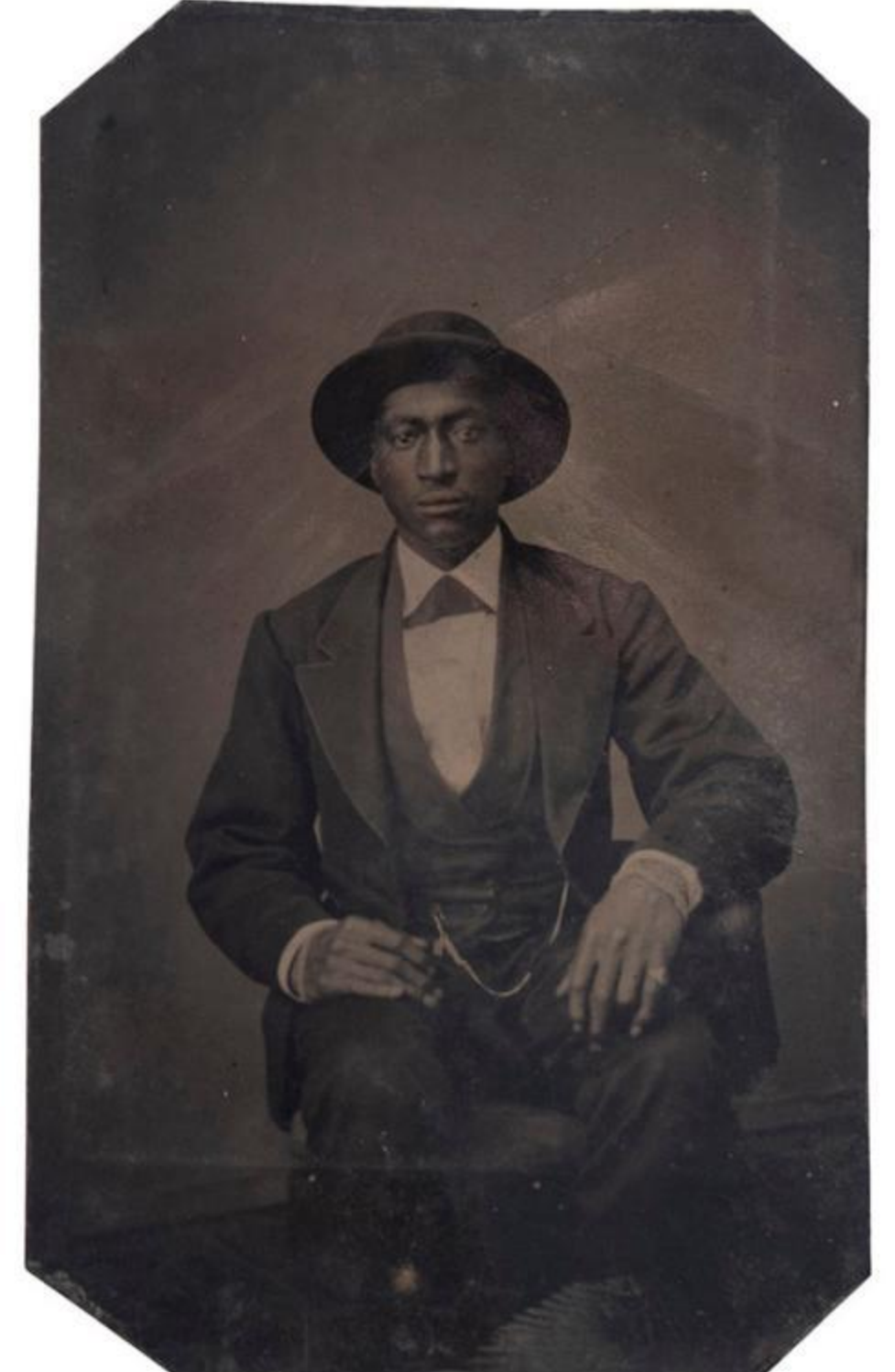
96

[CIVIL WAR]. CDV and tintype of African American Private Edmund Delany, 124th United States Colored Troops.

2 x 3 5/8 in. CDV on cardstock mount (moderate to heavy wear throughout image including surface damage, soiling, discoloration, and fold to upper left corner; mount trimmed). Subject stands wearing a hat, long jacket, and pinkie ring. Pencil identification on verso reads, "Ed Delany." – 2 3/8 x 3 7/8 in. tintype portrait (clipped corners, creases, wear to edges and corners). Same subject sits in a chair, wearing a hat, watch chain, and pinkie ring. Together, 2 studio portraits. Both uncredited, though CDV likely represents Delany during the war era and tintype likely shows him after the war.

Private Edmund Delany enlisted on 23 November 1864 at Covington, KY, mustering into Company F of the 124th United States Colored Troops that same day.

\$600 - 800



97

[CIVIL WAR]. BRADY, Mathew, photographer. Stereoview of African American soldiers of the 7th USCT outside Fort Burnham (formerly CSA Fort Harrison), near Richmond, VA. New York: E. & H.T. Anthony, n.d.

6 1/4 x 3 1/2 in. stereoview on cardstock mount (light edge wear to mount). Mount recto with series title, "The War for the Union." Verso with publisher's imprint and applied paper label with printed caption, "View from the Breastworks outside Fort Burnham, late Rebel Fort Harrison. Rebel pickets in the woods; a Rebel Fort in the middle distance." Provenance: Sergeant Henry J. Bardwell, 27th Massachusetts Infantry (signed and numbered on verso).

Several African American soldiers of the 7th US Colored Troops are shown standing around a cabin, with tents from a forward field camp lining fortified breastworks in the distance. Union soldiers can be seen in dugout positions near the camp, watching for Confederate activity in the distance.

\$200 - 300



98

[CIVIL WAR]. BRADY, Mathew, photographer, attrib. Albumen photograph of African American soldiers at Warren Station, Virginia.

10 3/8 x 7 3/8 in. albumen photograph on 12 5/8 x 9 3/4 in. cardstock mount (toning, wrinkling, small bit of paper loss to upper edge and approx. 1 in. tear to left edge). Pencil inscription on mount recto reads, "Yellow House / Warren Station." Verso with penciled Brady attribution and various numbers.

A group of African American soldiers stand in the left foreground while a comrade stands looking toward them from a distance at the center of the photograph.

\$800 - 1,000



99

[CIVIL WAR - MAGIC LANTERN SLIDES]. A collection of magic lantern slides depicting enslaved people, Civil War battles, and caricatures, including:

30 glass slides housed in approx. 7 x 4 in. wooden mounts, most with circular openings, 6 with rectangular openings, including slides produced by the McIntosh Stereopticon Company, the Chicago Transparency Company (4), McAllister, and others. Many retain remnants of original paper labels featuring typed and/or inscribed captions. Condition generally fine, few with cracks or separation to wood mount.



Slides feature illustrations of historical and allegorical scenes, political cartoons, and a photograph of a John Rogers sculpture group entitled, "Uncle Ned's School." Captions include, "Meeting of the 'Contrabands' at Fortress Monroe, on Their Way to Their Day's Work," "The War in Tennessee. Rebel massacre of Union troops at Fort Pillow, April 12. '64," "Scene at Newport News.-Negroes bringing in produce to sell to the Soldiers," and "Recruiting for the Confederate Army at Woodstock, Va."

The Civil War Collection of Dennis C. Schurr

\$400 - 600



99A
[CIVIL WAR]. CDV album featuring 107th United States Colored Troop officers, including:

9 cartes de visite, most credited to Henry Ulke, Washington, DC, 1865-1866. Identified officers include Captain Parris H. ALDRICH (signed). – Surgeon C.M. CHALFANT (signed). – Major Ellery Channing FORD (signed). – Brevet Major Frank E. LITTLE (signed). – 1st Lieutenant James H. BARRETT (signed). – 1st Lieutenant Jefferson N. MCCARTY (signed). – 1st Lieutenant Levi B. DOWNS (signed). – Unknown officer wearing what appears to be a Corps badge (inscribed). – Unknown officer in full uniform. Bellefontaine, OH: J.E. Blizzard, n.d. Verso bears pencil inscription, “Capt Goff.” – And 24 other portraits including 5 tintypes and 19 CDVs, several signed and many likely featuring female family members of officers. – Together, 33 portraits housed in a leather CDV album.

The 107th Regiment, United States Colored Troops, was organized at Louisville, KY from 3 May to 15 September 1864. It participated in the Siege of Petersburg, the bombardment and capture of Fort Fisher, the capture of Wilmington, and the occupation of Raleigh, and saw the surrender of Johnston and his army at Bennett Place near the end of April in 1865. The regiment remained on duty, largely in North Carolina, until mustering out on 22 November 1866.

\$2,000 - 3,000



Detail

100
[CIVIL WAR]. Model 1860 cavalry saber with possible identification to the Buffalo Soldier 9th Cavalry. Trenton, NJ: Emerson & Silver, 1865.

41 3/4 in. overall length with a 34 7/8 in. single-edged curved blade with 3/4 27 in. fuller. Maker's mark stamped on both sides of ricasso, “[Emerson &] Silver, Trenton N.J. / US J.F 1865.” (mark, partially worn, blade with light pitting). Brass swept hilt, engraved “47” and “A. 9 Cav.” in different fonts. Leather grip with tightly wound brass wire. Cast brass pommel cap. (Scratches to hilt, abrasions to leather, heavy wear with losses to tassel). Steel scabbard with two steel suspension mounts. With yellow and gold bullion sword knot (significant loss to bullion).

A Model 1860 contract saber by Emerson & Silver, rack no. 47 on obverse guard, dated 1865. After the rack number on the obverse guard is stamped “A. 9 Cav.,” possibly identifying the saber to the US 9th Cavalry regiment, one of the Buffalo Soldier regiments that saw extensive combat during the late Indian Wars in the western frontier and during the Spanish-American War.

\$2,000 - 3,000

101

[CIVIL WAR]. EMILIO, Luis F. (1844-1918). *History of the Fifty-Fourth Regiment of Massachusetts Volunteer Infantry, 1863-1865*. Boston: The Boston Book Company, 1891.

8vo. 20 plates including frontispiece, 7 maps and plans, 2 folding maps. (Toned, spotting.) Publisher's original dark blue-green cloth gilt (rear hinge separated, light rubbing to extremities).

FIRST EDITION of "A Brave Black Regiment," the history of the 54th Massachusetts Infantry which had the distinction of being the first black regiment raised in the north during the Civil War. Famous for its role in the assault on Battery Wagner, its recruits included two of Frederick Douglass' sons and William Carney, the first African American to be awarded the Medal of Honor. The volume includes a complete roster and over 80 photographic plates of officers and enlisted men.

Luis Emilio initially served in Company F of the 23rd Massachusetts, enlisting at the beginning of the War, even lying about his age in order to serve. He saw action at the Battle of Roanoke Island and was promoted to sergeant. Upon the creation of the 54th Massachusetts following the Emancipation Proclamation, Emilio was offered a commission as a 2nd lieutenant thanks to his previous experience and his family's abolitionist sentiments. Commissioned on 30 March 1863, he was promoted to 1st lieutenant of Company E by May. Due to heavy casualties during the assault on Fort Wagner, Emilio served as the acting commander by the end of the battle.

\$1,000 - 1,500

102

[CIVIL WAR - MILITARIA]. General Orders Nos. 202-400. Washington, DC: War Department, 1863.

8vo. Series of bound General Orders. (Occasional tears.) One quarter calf gilt with brown cloth boards, spine in 5 compartments with 4 raised bands, gilt-lettering in 3 (scuffing to extremities and spine). *Provenance:* H. H. Hine (penciled ownership notation, name gilt to spine).

Includes consecutively numbered General Orders issued by the War Department. Includes General Order No. 323 which authorized each enlisted cook "two under-cooks of African descent, who shall receive for their full compensation ten dollars per month and one ration per day."

Hine was possibly Henry H. Hine who enlisted on 1 December 1861 and was commissioned as a 2nd lieutenant into Co. D of the 2nd Colorado Infantry. He was promoted to 1st lieutenant and transferred to Co. M of the 1st Colorado Cavalry on 14 April 1863 before being dismissed don 3 May 1864.

[With:] FALLON, John T. *List of Synonyms of Organizations in the Volunteer Service of the United States During the Years 1861, '62, '63, '64, and '65*. Washington, D.C.: Government Printing Office, 1885.

8vo. Tables and charts. One-quarter calf with marbled boards, smooth spine (joints cracked, scuffs).

FIRST EDITION book that provides valuable details on the various names used by regiments during the Civil War. Notably, the book lists the consolidations and name changes of the many Colored Troop regiments.

Property from the Estate of Henry G. Lamont, Racine, Wisconsin

\$400 - 600

103

[CIVIL WAR]. Bound General Orders book referring to African American soldiers, 1864.

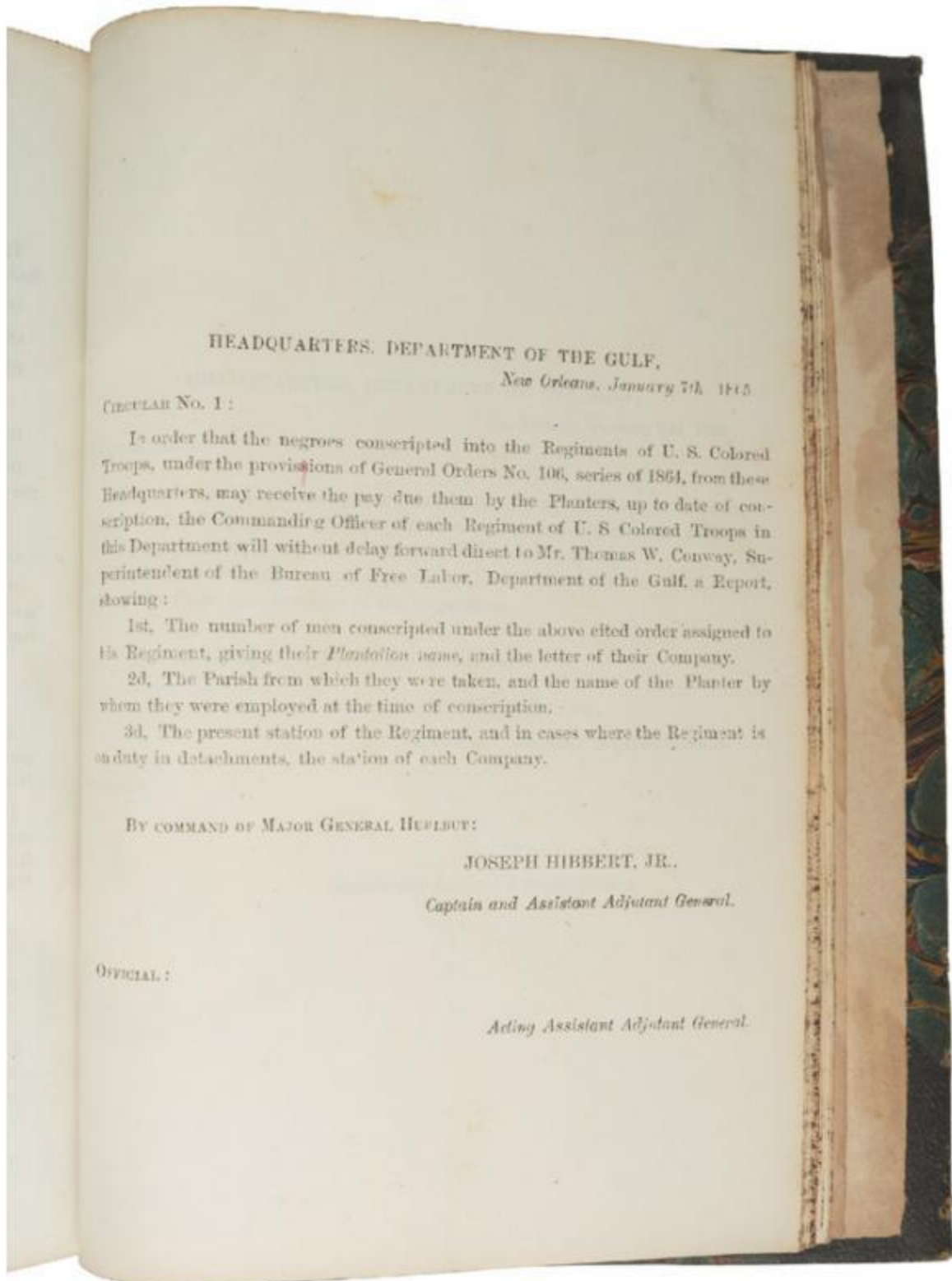
Book of General Orders for 1 Jan. to 29 Dec. 1864, Nos. 1 to 172 plus 16 Circulars. This was kept by an officer in the Department of the South. Headquarters were initially at Folly Island before being moved to Hilton Head, SC. The Department of the South had more opportunities to recruit African Americans than most other Departments and the General Orders reflect this. Thus, many of the Courts Martial, the reports of which make up the majority of this group of orders, will involve African-American soldiers. Examples include:

General Order No. 6 (1 Jan. 1864): "Ordered: - That Major General Gilmore, commanding the Department of the South, be and he is hereby authorized: - First: To enlist and organize all the colored troops that can be recruited in his Department, the said enlistments to be in accordance with the rules and regulations of the service and of the War Department, relating to the organization of colored troops..." Second: General Gilmore is authorized to appoint a Board for the examination of white persons to officer the regiments and companies so raised by him and to make provisional appointments of the persons passed by said Board..."

General Order No. 34, 8 March: "Pursuant to section 24, of the Act approved February 24, 1864, amendatory of the Act of March 3, 1863, Boards of Enrollments in districts in which there are any colored persons held to service, will, without delay, proceed to enroll all such persons as are liable to military duty..."

General Order No. 44, 26 March: "In accordance with orders from the War Department, the 1st and 2d Regiments South Carolina, and the 1st Regiment North Carolina Volunteers (Colored), will, hereafter, be known and designated, respectively, as the 33rd, 34th, and 35th Regiments US Colored Troops."

\$700 - 1,000



104
[CIVIL WAR]. Bound volume of General Orders and Circulars issued by the Department of the Gulf including orders related to Colored Troops, Freedmen, and Lincoln's Assassination, 1865.

"G. Orders. Dep't of the Gulf." Marbled boards, 5 1/4 x 7 1/2 in. (wear to spine and corners, some interior dampstaining, light soil). Hardcover bound collection of 112 separately-published General Orders (January 15 - July 16, 1865) and 16 Circulars (January 7, 1865 - June 29, 1865) issued from Headquarters, Department of the Gulf, New Orleans, Louisiana. Volume constitutes a consecutive run of orders and circulars for the Department of the Gulf for the time periods indicated. Orders issued by Commanders of the Department, Major Generals N.P. Banks, S.A. Hurlbut, and E.R.S. Canby. Bound for Capt. Calendar Rohrbough, 118th Illinois Infantry, whose name appears in gilt on the spine and whose signature appears within on General Order #30. Multiple pages featuring additional soldier signatures and notations. Interior printer label "T. Fitzwilliam / Dealer in Staple and Fancy / Stationery / Printer and Blank Book / Manufacturer, / 76 Camp Street / New Orleans." Thomas Fitzwilliam (1833-1917) was an Irish immigrant who was active as a stationer, lithographer, and bookseller in New Orleans ca 1860 and later.

Captain Calendar Rohrbough (1834-1909) enlisted on 11/7/1862 as a 2nd Lieutenant and was commissioned into Co. H of the Illinois 118th Infantry. By the time he mustered out on 10/1/1865 at Baton Rouge, he had attained the rank of captain and served for nearly three years in the Western Theater including in Tennessee, Mississippi, and Louisiana. The orders compiled by Rohrbough during his last year of enlistment bear witness to the significant transformations catalyzed by the end of the war and the end of chattel slavery. Notable orders include General Orders No. 7 in relation to the "Leasing and Registering of Plantations and hiring and control of Freedmen," No. 48 in memory of Abraham Lincoln, No. 80 related to the creation of the bureau for the relief of Freedmen and refugees, and No. 101 related to transfers ordered to the Freedmen's Bureau. Additional orders relate to colored troops, court martials, prisoner of war troop exchanges, the mustering out of soldiers, rules governing paroled Confederate prisoners, and more.

\$700 - 1,000

105
[CIVIL WAR]. *The Fort Pillow Massacre*. Chicago: Kurz and Allison, 1892.
28 x 22 in. chromolithograph (brittle edges, some chipping, short tears).

A highly detailed depiction of the Fort Pillow Massacre, which occurred 12 April 1864 near the Mississippi River in Henning, TN. The battle ended with a massacre of surrendered Federal African American troops by Confederate soldiers under the command of Colonel Nathan Bedford Forrest. The incident was immediately investigated by the Joint Committee On the Conduct of the War, which concluded that the Confederates shot most of the garrison after it had surrendered.

\$400 - 600



106
[CIVIL WAR - ART]. A group of 8 engravings, including *Harper's Weekly* illustrations, comprising:

VIRTUE, George (1794-1868), publisher. *The Negro*. Steel engraving, ca 1850, image diam. 8 3/8 in. (9 1/8 x 12 11/16 in. sheet), on laid paper, corners trimmed.



[With:] HARPER'S WEEKLY, publishers.
Expulsion of Negroes and Abolitionists from Tremont Temple, Boston, Massachusetts, on December 3, 1860. 15 December 1860, p. 788. – [HOMER, Winslow (1836-1910)]. *The Two Great Classes*. Those who have more Dinners than appetite. Those who have more appetite. than Dinners. 1 December 1860, pp. 760-761. – [NAST, Thomas]. *Honor the Brave*. The Union Must Be Preserved. 24 October 1863, pp. 680-681. – NAST, Thomas (1840-1902). *Thanksgiving-Day*. The Union Altar. 5 December 1863, pp. [776]-[777]. With "Emancipation" vignette – A Political Discussion. 20 November 1869, front page. – NAST, Thomas. *Uncle Sam's Thanksgiving Dinner*. Come One Come All. Free and Equal. 20 November 1869, p. 745. Shows a crowded table with African Americans, Chinese-Americans, and other races and nationalities. The centerpiece is labeled "Self Governance" and "Universal Suffrage." – Together, 6 engravings from *Harper's Weekly*, approx. 20 3/4 x 13 3/8 in. (22 1/4 x 15 7/8 in. sheet) or smaller, with toning, short marginal tears.

[Also with:] LESLIE, Frank (1821-1880), publisher.
LUMLEY, Arthur (1837-1912). *Secrets of the Prison-House-A Cell in the Female Department of the Washington Jail*. 28 December 1861, image 9 1/4 x 7 7/8 in. (11 1/2 x 9 3/8 in. sheet), from *Frank Leslie's Illustrated Newspaper*, p. 81, trimmed, toned.

Collection of Tom Charles Huston

\$300 - 500

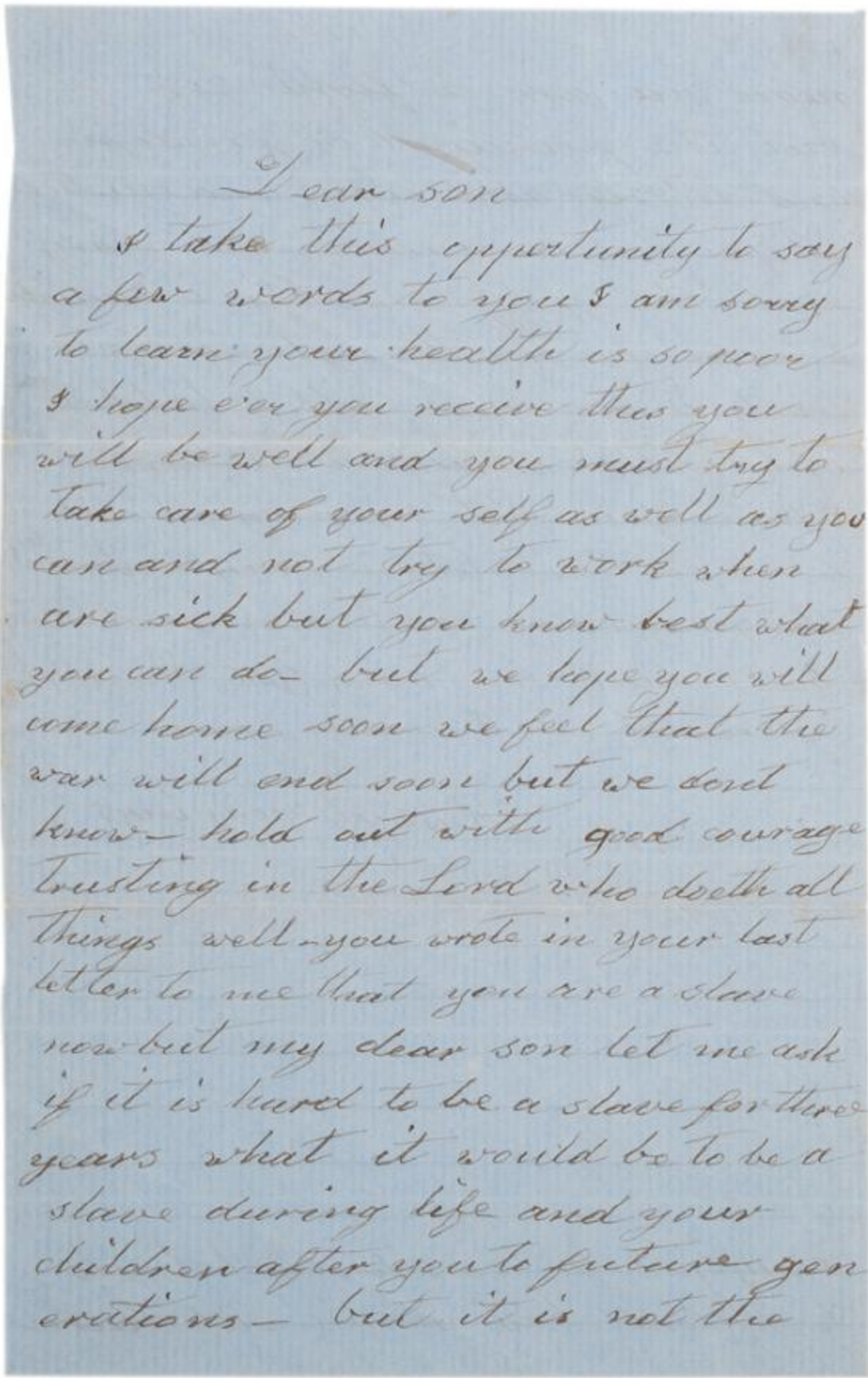
107
[CIVIL WAR - ART]. FORBES, Edwin (1839-1895). *Life Studies of the Great Army*. New York, [1876].

A group of 40 etchings, each approx. 24 x 19 in., from numbered series (1-40) *Life Studies of the Great Army* (loose as issued, some with spotting, soiling, and staining to margins, chipping). Each etching with 1876 copyright date, plate number, and title printed in the lower margin. Housed in original publisher's cloth gilt portfolio (evidence of dampstaining, wear to extremities). A fine group of etchings documenting soldier and civilian life during the Civil War, many including African American subjects.

During the Civil War, New York City native Edwin Forbes became a reportorial artist for *Frank Leslie's Illustrated Newspaper*, joining the staff at age 22 in 1861. He was attached to the Army of the Potomac and was one of the youngest and one of the few artists who covered the entire war. He used many of his pencil sketches for large paintings after the war and from them, produced a series of detailed etchings, which were published in *Life Studies of the Great Army* in 1876. This series earned Forbes a gold medal at the Centennial Exposition in Philadelphia.

Property from the Estate of Henry G. Lamont, Racine, Wisconsin

\$1,000 - 2,000



108
[CIVIL WAR] – [SLAVERY & ABOLITION]. War-date letter from an African American mother to her son referencing slavery and the fight for freedom.

JENNINGS, Hannah. Autograph letter signed (“Hannah Jennings”) to her son. Ca 1860s. 2pp., 5 1/4 x 8 3/8 in., *discoloration at creases, clipped left edge*. Addressed “Dear Son.” Recipient unknown, but possibly a soldier or African American serving in the war in some capacity. In part: “...you wrote in your last letter to me that you are a slave now but my dear son let me ask if it is hard to be a slave for three years what it would be to be a slave during life and your children after you to future generations - but it is not the negro you are to fight for but the principal [sic] of freedom and liberty and right and justice...”

\$150 - 250

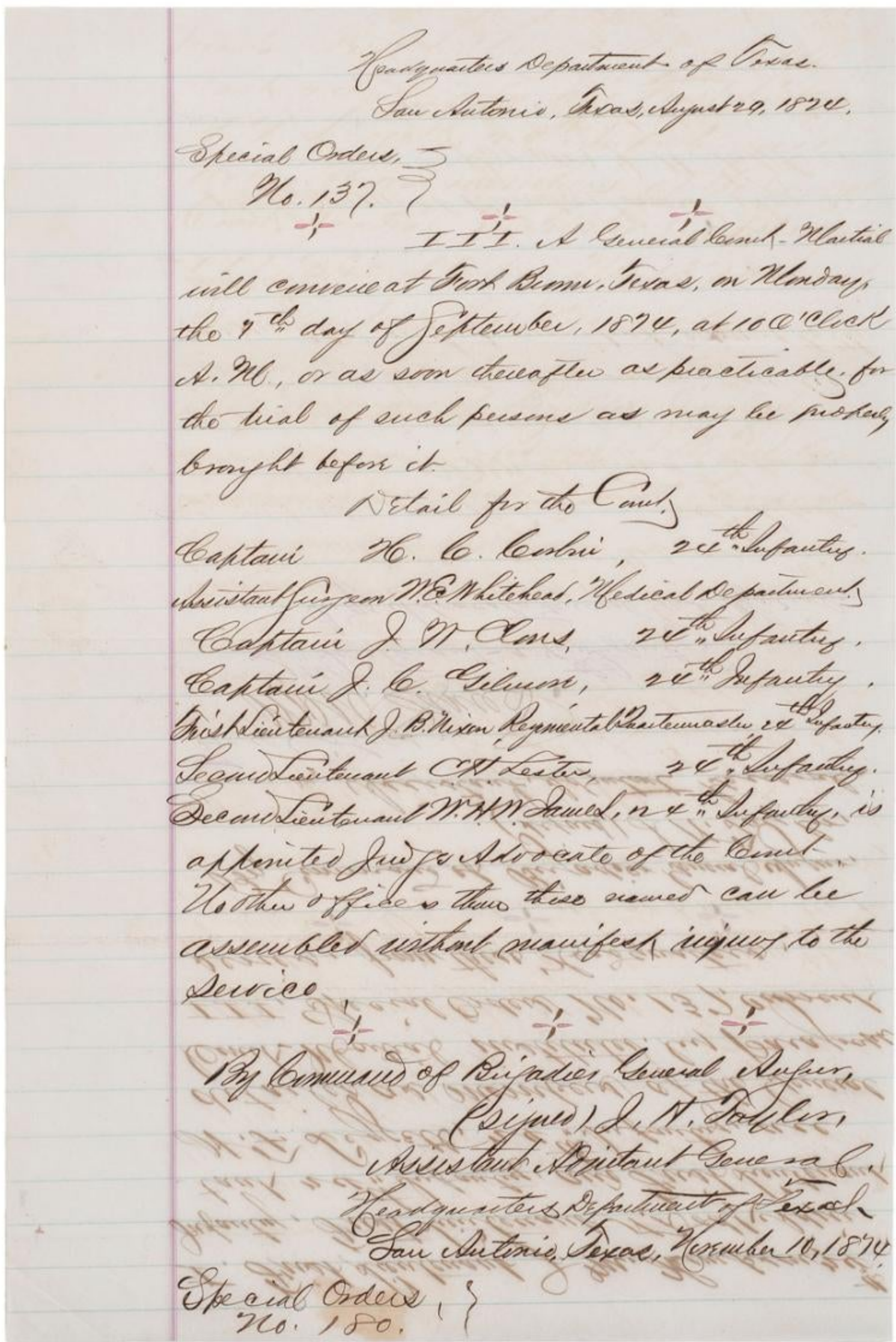
109
[CIVIL WAR] – [RECONSTRUCTION]. 1871 Kentucky Marriage License and Certificate for formerly enslaved man and woman, incl. 117th US Colored Troop Pvt. Oscar Leftridge.

1p partly printed marriage license accomplished in manuscript. 8 x 10 in. (some discoloration to creases, with light wear to creases, edges, and corners). Docketed on verso. Document records the marriage of “Oscar Leftridge” to “Synthia Briniger” in Warsaw, Kentucky. The abbreviation “col” is included after each instance of the newlyweds’ names to indicate “colored.”

Oscar Leftridge enlisted as a private at Covington, KY on 1 September 1864, and mustered into Company F of the 117th United States Colored Troops that same day.

\$300 - 400





110
[BUFFALO SOLDIERS]. Special Orders commanding officers of the 24th Infantry to serve as general court martial detail, San Antonio, Texas, 29 August 1874.

2pp, 7 7/8 x 11 3/4 in. (small stain near bottom edge). Provenance: James E. Hudson (as related by consignor).

Written just five years after the inception of the 24th Infantry Regiment, Special Orders Nos. 137 and 180 call upon several officers of the regiment to serve as detail for a general court martial, including First Lieutenant J.B. Nixon, First Lieutenant H.F. Leggett, and First Lieutenant J.M. Thompson.

\$300 - 500

111
[BUFFALO SOLDIERS] - [LATE INDIAN WARS]. Cabinet card of African American soldier Hiram Baker, Jr., Company L, 25th Infantry. [Denver, CO]: n.d.

3 7/8 x 5 1/2 in. albumen photograph on cardstock mount (heavy toning and some spotting to image, some wear and surface soiling to mount). Mount recto bears ink identification of subject, "Hiram Baker Jr. Com L. / 25 inf." Ink inscription on verso reads, "Miss Julia Delaney / From your Friend / Hiram Baker. Jr / 25 inf. Com. L. / Fort Logan Denver. Colo." Subject stands outdoors wearing a hat and long coat.

\$500 - 700



112

[BUFFALO SOLDIERS] – [SPANISH AMERICAN WAR]. Sergeant Major George D. Powell, Co. C, 24th US Infantry, archive incl. Buffalo Soldiers' parade flag, identified wooden box and personal items.

Heavy, wood box with key that locks, 21 in. x 11 in. x 10 in. (expected wear, several cracks including one 8 1/2 in. crack at center left of lid). Lid bearing the identification "Sgt. / Maj. George D. Powell / 24th infantry" and interior with label "George D. Powell / 14 D. Street, SE / Washington, DC." – Post-war 48-star flag (ca 1912-1959), possibly for veteran's parades or similar events, 17 x 28 in. (light soil, some discoloration). – Tin cup, possibly 19th century, stenciled with "Co. C", 4 1/4 in. dia., 2 1/2 in. height (some oxidation particularly on interior, wear). – Powell's personal copy of General Charles King's 1905 book *The Medal of Honor* (scuffing, wear to spine). – Assortment of personal items many related to Powell's service including a crossed saber cavalry hat pin; boot knife; US Army lock (without key); 1898 half-dollar attached to keychain, possibly engraved while serving in the Philippines with "CEBU" [Phillipine province] on one side and Powell's initials on the other; 1880s commissary token for Fort Huachuca; service medals; a "Peerless" cast iron can opener; 24th Infantry shoulder straps; small leather coin purse; pair of gold cuff links engraved with the letters "P"; and a real photo postcard showing Powell dressed in civilian attire. Conditions of objects vary but are generally good.

Born in Virginia before the end of chattel slavery, George D. Powell (ca 1856-1940) would go on to serve his country for 30 years in the 24th United States Infantry. Powell's Company C participated in the Indian Wars and engaged in combat during the Spanish-American War both in the Philippines and in Cuba, including at the Battle of San Juan Hill.

The US Army Register of Enlistments indicates Powell first enlisted in February 1879 at the age of 22. Frank N. Schubert's book *On the Trail of the Buffalo Soldier* locates Powell as a Sergeant with the 24th Infantry, Co. C, serving at Fort Grant, Arizona, in 1890. A short biography accompanying the archive indicates that Powell also served at Fort San Carlos (AZ), Fort Sill (OK), Fort D.A. Russell (WY), Fort Missoula (MT), and in Salt Lake City, Utah. Powell appears in William G. Muller's *The Twenty Fourth Infantry Past and Present* where he is listed as a corporal having been wounded during the course of his service (location not cited). In 1926, the War Department's *Distinguished Marksmen and Distinguished Pistol Shots* lists Powell as having attained the rank of Distinguished Marksman in 1905 while serving as a First Sergeant with Co. I, 24th Infantry. Powell is buried at Arlington National Cemetery.

\$3,000 - 5,000



113

[BUFFALO SOLDIERS] – [MEXICAN BORDER WAR]. Underwood & Underwood, photographers. *Troops Of The 10th Cavalry Which Was Attacked By The Mexicans At Carrizal, 1916.*

8 x 10 1/8 in. silver gelatin print (creasing throughout, with rip to right margin and wear to edges and corners). Numbered in the negative. Verso bears handstamp copyright warning by Underwood & Underwood, NY and additional handstamp. Image features a column of Buffalo soldiers on the march during the US Army Punitive Expedition to Mexico, with typed paper affixed to verso identifying the scene: "...A detachment of the 10th Cavalry was engaged in battle with a force of Carranza troops near Carrizal in northern Chihuahua..."

[With:] US 10th Cavalry trooper and pack mule ready for a scout during PunX-1916. 8 x 10 in. silver gelatin copy print showing Buffalo Soldier with fully equipped mule during the US Army Punitive Expedition to Mexico.

\$300 - 500



Fort Bragg
North Carolina

Sunday.
April 18, 1943

My Dear Sister.

I received your letter which found me well.
I'm glad to know all of you all are well.
My stomach is much better now.
My wife send me the medicine so I feel
fine now. She will be down next Sunday
I have her a place to stay already.
Honestly Sister I can hardly wait.
When I come up there I had a couple of
pictures made, so I'm sending Papa one
in this letter. My wife send them down
yesterday and some Candy.
How do you like the picture.

Honorable Discharge
from
The Army of the United States

TO ALL WHOM IT MAY CONCERN:


This is to Certify, That* NAYMON E. RICE
† 32260767, PRIVATE FIRST CLASS, SUPPLY DETACHMENT SUPPLY DIVISION SECTION TWO
THE ARMY OF THE UNITED STATES, as a TESTIMONIAL OF HONEST
AND FAITHFUL SERVICE, is hereby HONORABLY DISCHARGED from the
military service of the UNITED STATES by reason of † CDD APP. 2ND IND. HQ.
FORT BRAGG, NORTH CAROLINA DTD MAY 18/43.

Said NAYMON E. RICE was born
in ROANOKE in the State of VIRGINIA
When enlisted he was 30 years of age and by occupation a SHOPMAKER
He had BROWN eyes, BLACK hair, COLORED complexion, and
was 5 feet 4 inches in height.

Given under my hand at FORT BRAGG, NORTH CAROLINA this
20TH day of MAY, one thousand nine hundred and FORTY-THREE

H. S. HEATH, MAJOR INFANTRY
CHIEF MILITARY PERSONNEL BRANCH
Commanding

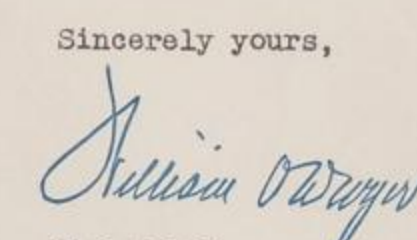
See AR 385-60.
*Insert name as "John J. Doe."
†Insert Army serial number, grade, company, regiment, or area of service as "12345678," "Company A, 1st Infantry," "Hospital, Quartermaster Corps,"
and discharge prior to expiration of service, give number, date, and nature of order or full description of authority number."
W.D., A. G. O. Form No. 25
April 23, 1941

 CITY OF NEW YORK
OFFICE OF THE MAYOR
NEW YORK 7, N.Y.

July 18, 1949

Dear Mr. Rice:

As Mayor of the City of New York,
and on behalf of the citizens of this city,
I extend my heartfelt sympathy to the family
of Pvt. James L. Rogers, who so honorably
gave his life that others might enjoy peace
and freedom. I trust and pray his sacrifice
will not have been in vain.

Sincerely yours,

Mayor

Mr. Fletcher Rice
Rt. 1, Box 39
Tinker Creek, Roanoke, Va.

114


[AFRICAN AMERICANA]. Extensive manuscript archive documenting the experiences of the Rice Family of Roanoke, Virginia, during the Great Depression and World Wars I and II. Ca 1892-1950s.

Approximately 400 items including letters, documents, and other pieces of ephemera all relating to Nannie Mae Rice Banks (1895-2000), the matriarch of a close-knit African American family living in the American South. Almost the entirety of correspondence in the collection is addressed to Banks. Correspondents include Banks's little brothers Naymon E. Rice (1914-1955) and James C. Rice (1916-1963), and her nephew James Lester Rogers (1920-1945), all of whom served in World War II. Additional letters are written to Banks from a young man, World War I soldier Private Solomon G. Payne (1895-1962) as well as other family members and acquaintances. Despite penning so few letters in the collection (approx. 3-4), the dominant presence in the archive is that of Nannie Mae Rice Banks, a woman who emerges as the keystone of support for her family throughout several tumultuous decades.

World War I letters (approx. 24 letters) reflect a youthful Nannie Mae as she engages in a flirtatious correspondence with a playful young African American soldier. Letters written by Naymon Rice to his sister during the Great Depression (approx. 130 letters spanning 1931-38) provide powerful insight into suffering and deprivation that some African Americans faced during the Great Depression. The World War II-era letters and documents (approx. 160 pieces) testify to a variety of wartime experiences and to the immense contributions of African American soldiers to the war effort.

Conditions vary but generally fair to good. Most letters quite legible while covers tend to be in poorer condition with period damage. An extensive and more detailed description of the archive with selected quotes can be found online: <https://www.historybroker.com/collection/rice/1000.htm>

\$8,000 - 10,000



Rice, James L. Rogers
C.O.B.
829th Eng. Bn. (AVN)
Eglin Field, FLA
U.S. ARMY

Dear Maymon Just a few lines
to let you hear from me I am well
and hope you are the same
I was going home in August but
I can't go now because we are
leaving here
so I will have to write a
little but will longer it's real
nice here in Florida I am
in the Aviation Engineers
Battalion What do Bntc
mean? You will like the
Army much better After
you get all your training
please don't forget to write

Box 2139
Roanoke, Virginia
November 2, 1945.

Chaplain Henry C. Booge
Headquarters 847th Engineer Aviation Battalion
A. P. O. 126. U. S. Army

Dear Sir, This is to acknowledge your kind
letter of October 19th, in which you informed
me of the death of my nephew, Private James L.
Rogers, 13062257. While I had received the
official telegram and a letter from the War
Department stating that James had died in
Frankfurt-am-Main, your letter is the only
word I have received giving the date and cause
of his death.

It is a great comfort to me to have your
assurance that James was given a Christian
burial and services such as you described. I
am especially grateful to know the location
of his grave.

I am glad that James was a good soldier
and well-liked by the officers and men
of his Battalion. I deeply appreciate your
kind expressions of sympathy at my loss.

Jan 35 1918

AMERICAN
YMCA
On Active Service
WITH THE AMERICAN EXPEDITIONARY FORCE
Co. D. 60th Eng. S.B.N.
Somewhere in France

Dearest Darling Nannie
I find my self so right while
I am very lonely & thinking
of you it affords me great pleasure
to write you a short letter altho
Nannie dear I hardly know
what too say, only I am very well
at this present time. and I hope
when you receive this it will find
you enjoying the luxuries of life.
Well Nannie dear I just written
you a letter Sun. trying to ans.
your letter, and I told you that
I had not received the present
you sent me, I hoped you did not
send it. For fear it got lost. But
I rec. it yesterday, so you could
not imagine how much appreciation
is paid to the gift. Really I could
not express to you Nannie the
compliments that I should pass.



115
[WORLD WAR I]. *Colored Man is No Slacker*. Chicago: E.G. Renesch, 1918.

15 3/4 x 19 3/4 in. (light corner and edge wear, colors vivid and bright). Recruitment poster encouraging the enlistment of African American men in the US Army during World War I. Background features an African American infantry unit marching with a 42-star flag. A new recruit bids his wife farewell.

\$600 - 800



116
[WORLD WAR I]. *True Sons of Freedom*. Chicago: Charles Gustrine, 1918.

15 1/2 x 19 1/2 in. (visible) chromolithograph (toned, occasional abrasions and short tears in upper third, chip to left edge); framed (not examined out of frame).

An uplift poster honoring the 200,000 African Americans who served in combat roles. One of several commissioned by the Committee on Public Information under the direction of George Creel.

\$500 - 700

117
[WORLD WAR I]. *True Blue*. Chicago: E.G. Renesch, 1919.

16 x 20 in. chromolithograph (minor loss to top right corner, light corner wear, colors vivid and bright).

Recruitment poster showing a family admiring the portrait of the patriarch in uniform hanging over the mantle. The portrait is festooned with American flags and flanked by portraits of George Washington and Woodrow Wilson, a portrait of Lincoln hangs nearby. Over one million African Americans responded to draft calls, and roughly 370,000 African American men were inducted into the army.

\$600 - 800





117A
 [WORLD WAR I]. Panoramic photograph of the World War I 317th Engineer's Band. Indianapolis: Patton Studio, 1918.

24 1/4 x 6 7/8 in. (visible) panoramic photograph (vertical crease, some fading to left edge); matted and framed (not examined out of frame). Photographer's imprint written in negative. Titled in image over large drum: "317 Engineers Band, Camp Sherman, Ohio, May 15, 1918."

The 317th Engineers Regiment and 317th Engineers Train were both trained at Camp Sherman alongside the 325th Field Signal Battalion. All three shipped out to France and served with the 92nd Division.

\$300 - 500



118
 [WORLD WAR II]. Archive identified to African American Sergeant William T. Carter.

William Thomas Carter (1921-1997) enlisted in the US Army with service starting in April 1943 in the 376 Engineering Battalion. He later served in the 445 Engineering Battalion. He retired as a Master Sergeant from the reserves in 1964, with over 20 years of military service (active and reserves). He continued working for the government as a digital computer systems operator, electronic data processing for the Social Security Administration, and his retirement applications state that he worked for the government for 36 years. This archive records his service in WWII and Korea and as well as his efforts to apply for retirement pay from Washington. Highlights include:

Highlights include: Approx. 20 unidentified photographs, 8 x 10 in. or smaller. (most removed from an album, with black paper remains on verso). -2 V-Mail letters, one to his wife (n.d.) and one to Mrs. W.T. Carter from George Carter (1944). - 6 1/4 x 32 1/2 in. illustrated letter describing a journey through Colorado. - Carter's patches, medal bars, and other pins, including Corps of Engineers pins, and a flying tiger with V (Victory) pin. -3 Honorable Discharges, dated 1949, 1951, and one undated example for a Reserve unit, signed by Maryland Governor O'Connor (served 1939-1947. For a complete listing of items, please visit hindmanauctions.com.

\$500 - 700



119
 [WORLD WAR II]. Archive of more than 30 items identified to African American Captain John T. Cotton, Jr.

John Thomas Cotton, Jr. (b. 1928) of Birmingham, AL, enlisted in the US Navy in 1947 and was discharged in 1950. He then attended the Tuskegee Institute, graduating with a Bachelor of Science degree in Electrical Engineering in 1955. He was commissioned 2nd lieutenant in the Air Force Reserves in 1954, being discharged in 1967 with the rank of captain. In January 1960 he married Minnie Muriel Williams in Birmingham. From 1960 until his retirement, he was employed at the Air Force Avionics Laboratory at Wright-Patterson AFB, Ohio, and the family took up residence in Yellow Springs. Highlights from the collection include:

Highlights from the collection include: Diploma for a degree of Bachelor of Science from Tuskegee Institute. - Tuskegee Institution Commencement program, 23 May 1955. - Commission as 2nd lieutenant, Reserve, US Air Force, 24 May 1954. - *Tuskeana* (Tuskegee Institute Yearbook) 1955, incl. photo of John Cotton, Jr. Selection of photos, incl. Cotton on ship deck in Navy uniform. - 5 x 7 in. photo of Wright Patterson AFB, under 10 x 14 in. mat signed by over 70 friends and co-workers. - Certificate of Service, Department of the Air Force "In recognition of 31 years of faithful and devoted Federal Service on the occasion of retirement from civilian employment." 28 Feb. 1986. - Miscellaneous government papers relating to discharges, retirement, and more. For a complete lot description, visit hindmanauctions.com.

\$300 - 400

120

[WORLD WAR II]. A collection of over 100 snapshots of African American soldiers, sweethearts, and family. Ca 1940s-1950s.

8 1/2 x 5 1/2 in. "Snapshots" album, front with gilt American eagle, containing 69 photographs, most approx. 1 1/2 x 2 in., showing African American soldiers, including many sailors, as well as young women. Many appear to have been taken before the same studio backdrop. – Accompanied by 13 photographs of soldiers and women, including some of the same subjects pictured in the album, housed in 2 1/4 x 3 1/4 in. paper mats with heart-shaped opening and caption, "Always Thinking of You."

[With:] 7 x 10 in. embossed album, gilt "Photographs" on front, containing 40 photographs, most ranging from 2 x 3 in. to 5 x 8 in., featuring several vernacular photos documenting everyday life. Images of an African American nanny with a white child are enclosed as well as photos of Korean women with African American men, suggesting that this may have been kept by a veteran of the Korean War. Condition generally good, with wear and soiling to some images.

\$400 - 600



121

[WORLD WAR II & VIETNAM]. A group of 14 snapshots including portraits of prize fighter Toikey Thompson and black female combat nurses, including:

Press photograph showing the first contingent of African American Army nurses to arrive in the Southwest Pacific Area receiving mail from home (light wear and creasing to edges and corners, stray mark to top margin). N.p., ca 1940s. Typed caption label, notations, and multiple dates ink stamped on verso, including 8 January 1944 and 12 March 1951. – Silver gelatin photograph featuring African American Army nurses lining the rail of a ship as it arrives in Europe (toning, discoloration). N.p., 1944. Typed caption label and notations on verso. – And 2 other silver gelatin photographs of soldiers including African American subjects. – Together, 4 photographs, each 8 1/8 x 10 in. and smaller. Conditions vary, though most are fair.

[With:] 10 snapshots, 3 1/2 x 5 in. or smaller, featuring mostly African American soldiers, some with ink inscriptions identifying subjects, including a pair of images of prize fighter Toikey Thompson. Conditions vary, though most are fair, with some toning.

\$400 - 600

122

[VIETNAM]. Photo album and accompanying paperwork identified to African American US Army Sergeant Howard L. Cooper. Ca 1960s.

Black lacquered album approx. 12 1/2 x 8 3/4 in. (heavy wear especially at edges, cover missing) containing 20 paper album pages with over 100 photographs, most secured with corner tabs (conditions vary, some with light soil, toning, abrasions, adhesive residue). Handwritten blue pen notations at top of several pages identify the images to 1963, while one photograph at rear of album bears the date stamp of February 1965. Photographs are predominantly black and white snapshots which appear to document a tour in Vietnam and then possibly a later assignment. Images document military activity while also capturing Cooper and fellow soldiers at the base and/or in leisure time activities. Some images with identifications on back including soldiers' names.

[With:] 3 military documents: a 1968 Letter of Appreciation written to Sergeant Howard L. Cooper from his commanding officer at Headquarters Company, US Army Traffic Management Agency, Central Europe; a 1971 Letter of Appreciation to Cooper from Chief of the Transportation Division, with a note "to continue the fine service you have rendered to the military as you undertake your second tour of duty in the Republic of Vietnam"; and a 1973 Letter of Recommendation commending Cooper for his "attitude, military bearing and desire to satisfy" and including recommendation for promotion to the next higher grade.

\$400 - 600





123

[ABOLITION] – [EARLY PHOTOGRAPHY]. Ninth plate daguerreotype of painting of John Jay (1745-1829) and sixth plate daguerreotype of his grandson, John Jay II (1817-1894).

Sixth plate daguerreotype featuring John Jay II sitting, his arm resting on a book on the table next to him. Ink inscription on satin pad reads, "May.5.1843.". N.p.: n.p., ca 1843. Housed in full leatherette case under mat and glass, no preserver. (Tarnishing along perimeter of plate, especially to upper and left edges, wiping to plate, and spotting to mat, resealed; general surface wear to case with some finish loss.) *Provenance*: The Jay family, by descent (Christie's New York, 1999). – Ninth plate daguerreotype capturing an illustrated bust portrait of John Jay. Boston: Tyler & Co., n.d. Housed in a full pressed paper push-button case. (Tarnishing along perimeter of plate, few surface abrasions, spotting to mat, unsealed.) Tyler & Co. advertising card behind image. – Together, 2 daguerreotypes.

John Jay II continued and expanded the abolitionist legacy of his ancestors, including his famous grandfather and namesake, John Jay, to his lesser known father, Judge William Jay, who served as the president of the New York Anti-Slavery Society in 1835. Jay II most notably defended "fugitive slaves" as a lawyer, helping many formerly enslaved persons gain freedom in the 1840s and 50s, and went on to help found the Republican Party.

\$3,000 - 4,000

124

[EARLY PHOTOGRAPHY]. Ninth plate ambrotype of an African American man with white child, with rare Colonoware jar.

Ninth plate ambrotype. Housed in a papier mâché case with mother of pearl and hand painting. (Image with some crackling and loss to emulsion over male subject's face, some spotting along right edge, very minor spots of image loss to baby's dress; case with general wear including surface cracking and some separation to spine.) Portrait features a white baby in a polka-dot dress seated in a folding stool, in what appears to be a window opening, with a large ceramic vessel leaning in to the scene at the lower left.

The ceramic vessel is notable since it is clearly an example of *Colonoware*, a type of pottery known to have been manufactured by enslaved Africans along the Atlantic coast of America. While Colonoware was made from Virginia to Florida, most was made on South Carolina plantations. Sadly, the sitters in the image are not identified, and thus it is not possible to pinpoint where the photograph was taken. Clearly, the pot was meant to be part of the tableau and begs the question: is the African American man in the portrait a potter?

A rare, and probably unique image.

\$3,000 - 5,000



125

[EARLY PHOTOGRAPHY]. Sixth plate daguerreotype of African American woman with white child.

Sixth plate daguerreotype. (Strong clarity and contrast, tarnishing near perimeter, few scattered spots.) Housed in full pressed paper case (separated at hinge, surface scuffing). A studio view of a white toddler being held by an African American or mixed race woman, the subjects' cheeks lightly tinted pink.

\$500 - 700

126

[EARLY PHOTOGRAPHY]. Sixth plate ruby ambrotype of an African American or mixed race woman holding a white child.

Sixth plate ruby ambrotype. (Some tarnish.) Housed in full pressed paper case (reinforced at hinge, edge wear).

\$300 - 400





127

[EARLY PHOTOGRAPHY]. Sixth plate and sixteenth plate tintypes of African American women holding white children, comprising:

Sixth plate tintype of a baby wearing a dress, held in the lap of a “hidden” African American woman. (Tarnishing along oval edge where previous mat used to rest, some surface scratching to plate.) Housed in full pressed paper case (surface wear).

[With:] Oval sixteenth plate tintype of a white toddler-aged child being held by an African American woman who is partially visible in the frame. (Creasing, some surface scratching to plate.) Housed in oval Union case with floral design, *Sword and Branch* [Berg 2-113] (few surface nicks). With additional sixteenth plate tintype of gentleman tucked inside case.

\$400 - 600

128

[EARLY PHOTOGRAPHY]. A group of 3 sixth plate ambrotypes of African American women and white children, comprising:

Sixth plate ruby ambrotype of a young African American woman, her hair in ringlets, holding an infant wearing a pink dress. (Spotting to emulsion.) Housed in full leather case (scuffing). – 2 sixth plate clear glass ambrotypes of African American women posed with white children. (Each with tarnish and imperfections to emulsion.) First housed in full thermoplastic case with geometric design (chipping), second housed in full pressed paper case (reinforced at hinge). Together, 3 sixth plate ambrotypes.

\$600 - 800



129

[EARLY PHOTOGRAPHY]. A group of 3 quarter plate images of African American women with white children, comprising:

Quarter plate ambrotype of an antsy infant wearing a white gown, seated on the lap of an African American woman. (Significant loss to emulsion at lower right and near perimeter of plate.) Housed in full pressed paper case (separated at hinge).

[With:] Quarter plate ambrotype of a white child being held by an African American woman. (Significant loss to emulsion, including loss to subjects' faces and near perimeter of plate.) – Quarter plate tintype of a white child being held by an African American woman. (Image a bit dark, some surface wear, back of plate taped to cover glass.) Images housed together in thermoplastic case with floral design (chipping and surface wear).

\$500 - 700



130

[EARLY PHOTOGRAPHY]. SCHLEIER, T.M., photographer. CDV of an African American nanny holding a white baby. Nashville, TN.

2 1/4 x 3 1/2 in. CDV on cardstock mount (toning, few dark spots near left edge of print and mount, minor surface loss at top left). Verso with photographer's imprint and penciled date, "1859," indicating that this portrait was taken when Tennessee was a slave state.

\$400 - 600



131

[EARLY PHOTOGRAPHY]. A group of 3 CDVs of African American women with white infants, comprising:

NEWTON, L., photographer. CDV of a white child embracing an African American woman. Bainbridge, NY: n.d. (spotting; lower edge of mount trimmed). – MOORE BROTHERS, photographers. CDV of a white child being held by an African American woman. Springfield, MA: n.d. (rich tonality; lower edge of mount trimmed). – Uncredited CDV of a white infant resting on an African American woman's lap (top edge of print and mount trimmed). Together, 3 CDVs, 2 1/8 x 3 7/8 in. or smaller, on cardstock mounts.

\$300 - 500

132

[EARLY PHOTOGRAPHY]. A group of 3 cabinet photographs of African American women and white infants, incl. 2 views taken during the same sitting.

2 vignetted studio portrait cabinet cards of the same woman and child. New York and Newport, RI: Julius Ludovici, n.d. 4 x 6 in. photographs on cardstock mounts (toned, occasional spotting). Photographer's imprints to mount rectos and versos.

[With:] Studio portrait of a Black woman holding a white child identified as Starke Dupuy Ferguson, Jr. Roanoke, VA: Fred Brooks, ca 1891. Photographer's pictorial imprint to mount verso. Contemporary ink inscription identifies the baby: "Starke Dupuy Ferguson Jr. Age 6. mos."

Starke Dupuy Ferguson, Jr. was born in 1891 to Cora Funkhouser (b. 1868) and Starke Dupuy Ferguson (1863-1962), a banker in Richmond and Roanoke, VA.

\$300 - 500





Positive image

133

[EARLY PHOTOGRAPHY]. FISHER, AJ, photographer. Printing block for a photograph of an African American butler with white baby.

4 1/4 x 5 7/8 in. printing block (wood and copper plate with some scratching and surface wear, paper representation of image with heavy wear including loss and tearing). Lower block edge inscribed, "A.J. Fisher."

A cabinet card of this image bearing Fisher's Towanda, PA imprint was offered as Lot 80 in The Road West: The Steve Turner Collection of African Americana, Part I on 20 February 2020.

\$400 - 600

134

[EARLY PHOTOGRAPHY - AFRICAN AMERICANA]. Photograph of Miriah Young with two white children from the Bosworth family. [Middlesboro, KY]: N.p., ca 1900.

3 1/2 x 5 1/2 in. (visible) cabinet photograph housed in frame (faded, occasional abrasions, not examined out of frame). Typed label affixed to glass reads, "Joe F. Eleanora and Our old faithful Old Aunt Moriah." Louisville, KY "Art Shop" sticker affixed to frame verso.

A studio portrait of Miriah/Moriah, an older Black woman, holding her charges, two white children, Joe and Eleanora Bosworth. Miriah Young (b. 1830) is listed in the 1900 census of Middlesboro, KY as a "servant" in the household of Joe and Lizzie Bosworth. Their children Joe (b. Sept. 1891) and Elenora [sic] (b. Aug. 1897) are included.

\$400 - 600

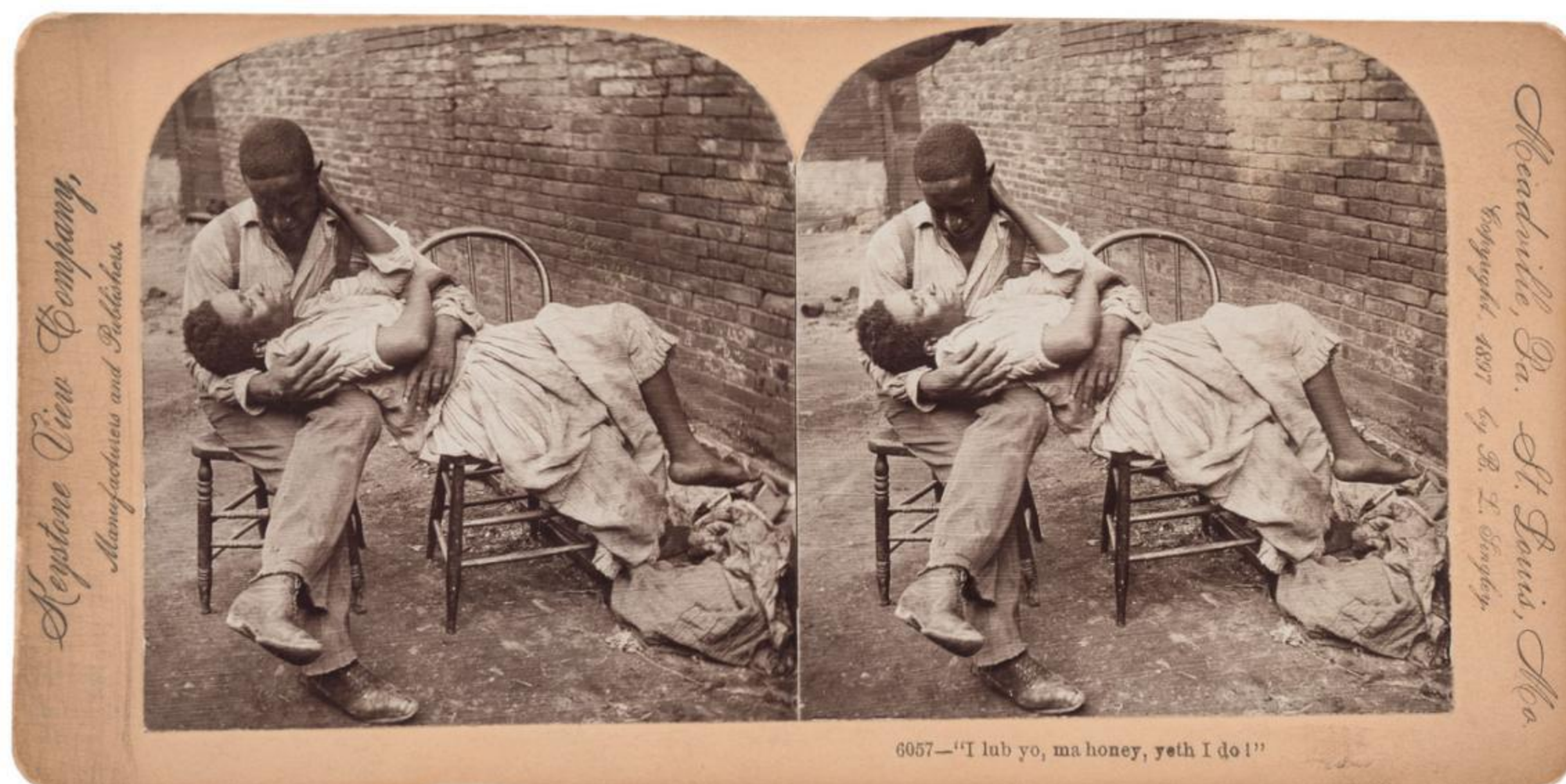


135

[EARLY PHOTOGRAPHY]. A group of 4 photographs featuring African American subjects, incl. CDV of African American woman posed with white child and couple embracing.

MUELLER BROS., photographers. CDV portrait of a young African American woman holding a white baby in her lap. Baltimore, MD: n.d. Mueller Brothers' credit on recto, pictorial imprint on verso. – CDV full standing portrait of a young African American man wearing a federal issue sack coat and riding boots. – Cabinet card group portrait of 6 African American young women dressed in fine clothing. – SINGLEY, B.L., photographer. Stereoview of an African American couple in tattered clothing, embracing lovingly. Meadville, PA: Keystone View Co., 1897. Caption and publisher's imprint on mount recto. – Together, 4 images, ranging in size from 2 1/8 x 3 1/2 in. to 4 x 5 1/2 in., on cardstock mounts. Conditions generally fine, with some general wear, toning, and soiling.

\$300 - 400



136

[EARLY PHOTOGRAPHY]. A pair of portraits of African American subjects holding white babies.

3 3/4 x 5 3/8 in. silver gelatin photograph on cardstock mount (some surface damage including scratching and small bit of paper loss). – 2 3/4 x 4 1/2 in. snapshot (large spots of discoloration, minor creasing). Verso inscription reads, “Kate & H[unt?] Jr. 4 weeks.” Together, 2 portraits of African American women affectionately posed with white babies.

\$200 - 400



137

[EARLY PHOTOGRAPHY]. A group of 6 photographs of African American subjects, highlighted by lovely portrait of African American woman with white child.

PETERS, J.H., photographer. Cabinet card, intimate studio portrait of an African American woman embracing a white toddler. San Francisco, CA: n.d. – Cabinet card of an African American man wearing a broad-brimmed hat, sack coat, and checkered trousers, seated beside a toddler wearing a coat with large lace collar. – LLOYD, photographer. Cabinet card of a young African American girl wearing white dress. San Andreas, CA: n.d. – STEVENS, photographer. Cabinet card, full-standing view of an African American woman dressed in dark clothing, possibly in mourning (horizontal crease through print and mount; corner and edge loss to mount). – Silver gelatin, outdoor photograph of an African American woman standing with hand on hip, mounted and housed in paper folder (edge and corner wear to mount/folder). – Real photo postcard of an African American infant in white gown (surface soiling, corner loss). Together, 6 photographs, 4 x 5 1/2 in. or smaller, most on cardstock mounts. Condition generally good to very good unless otherwise noted.

\$300 - 500

138

[SLAVERY & ABOLITION] – [EARLY PHOTOGRAPHY]. Ninth plate ambrotype of enslaved African American girl with period identification.

Ninth plate ambrotype of a young African American girl holding onto a chair next to her with one hand and looking intently into the camera, her cheeks lightly tinted pink. Housed in full pressed paper case. (Image plate with emulsion dimpling and scratching, though contrast and clarity remain rather good, oxidation to mat, unsealed; surface wear to closure area of case.)

Together with an accompanying manuscript document signed (“John W. Freeman”), “Know all men by these presents that I John Freman [sic] of Robertson & state of Tenn have bargained sold & delivered to TJ Waggoner of the county of Davidson & state of Tenn a negro girl named Lucy 9 years old for the sum of six hundred and forty seven dollar [sic] the receipt where of is here by acknowledged. I warrant [sic] and defend the the [sic] title of sd negro agains [sic] all other claims but do not warrant [sic] the soundness of sd negro given under my hand and seal this the 5 of Feb 1859 / John W. Freeman Seal.” Later pencil inscription on folded verso reads, “Oct, 5th, 1901 / Mollie / Found this paper and old picture of the young colored slave girl while back at the old home place in a chest of memories of my grandmother’s / Haze[?].”

Slave schedules for the year 1860 return one record of a “T.J. Wagoner” (probably Thomas Jefferson) of Davidson County, Tennessee, an enslaver of 11 individuals as of 30 June 1860, including an 11-year-old Black girl. As is typical, her name is not recorded. While the 1860 census lists Wagoner as a “merchant” with personal property valued at \$3500; we assume much of this wealth was from enslaved humans.

\$2,000 - 3,000





139

[EARLY PHOTOGRAPHY]. Ninth plate daguerreotype of African American woman.

Ninth plate daguerreotype. (Very good clarity, tarnishing to perimeter, occasional spotting to plate.) Housed in full thermoplastic case with geometric/scroll design (chipping). A bust-length portrait of an African American woman with finely coiffed hair, her cheeks lightly tinted pink and her bowtie tinted blue.

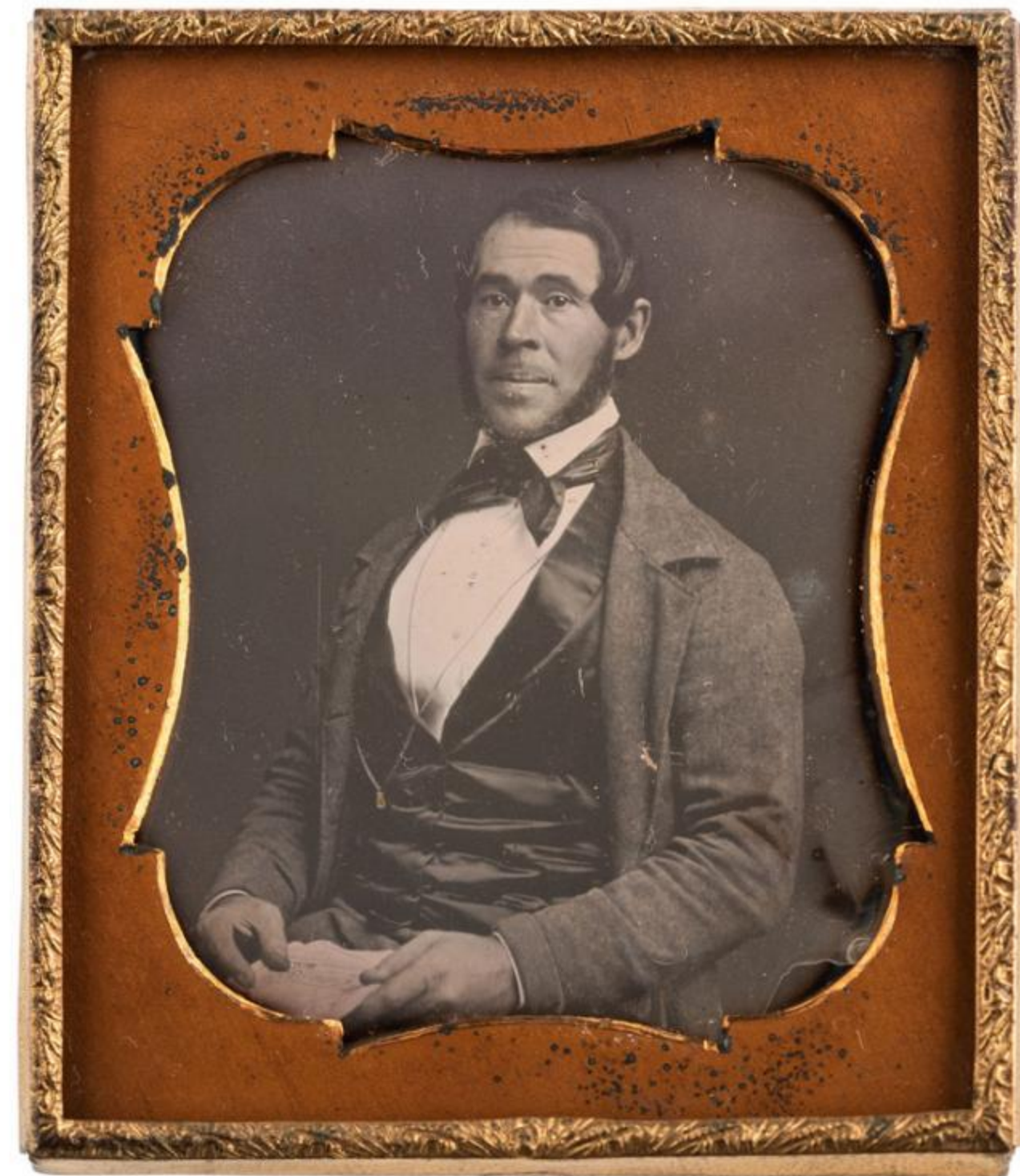
\$300 - 500

140

[EARLY PHOTOGRAPHY]. A group of 2 daguerreotypes, incl. sixth plate portrait of African American gentleman.

Sixth plate daguerreotype of an African American gentleman posing proudly for a studio portrait. (Light tarnish along perimeter, few dimples in plate.) Housed under mat, cover glass, and preserver, no case. – 3/4 in. dia. daguerreotype portrait of young, white man housed under glass in charm fob. (Tarnish along perimeter of plate; some dents in fob.)

\$200 - 300



141

[EARLY PHOTOGRAPHY]. Sixth plate tintype portrait of an African American woman. Ca 1870s.

Sixth plate tintype. (Light spotting, some bending to plate and spotting to mat; resealed.) Housed in a full pressed paper case (separation with repair to spine, general wear throughout). Date penciled on case behind image, "May 23 / 1873." Subject wears her hair wrapped in a plaid textile and gold-highlighted accessories.

\$800 - 1,200



142

[AFRICAN AMERICANA]. Sixth plate tintype of lovely young African American girl. Ca early 1860s.

2 1/2 x 3 1/4 in. hand-tinted tintype. (Some surface wear to plate, spotting to mat; unsealed.) Housed in full pressed paper case (general wear throughout). Subject looks slightly away from the camera with a rather evocative expression, her jewelry highlighted gold.

Consignor relates that this was acquired from the Civil War show in Richmond, VA, show many years ago.

\$400 - 600



143

[EARLY PHOTOGRAPHY]. A group of 2 tintypes of African Americans, incl. female and male subjects.

2 3/8 x 3 3/4 in. tintype of a woman, proudly posed in a ruffled dress, her necktie highlighted pink. (Some light horizontal creasing throughout plate.) Uncased.

[With:] Sixth plate tintype of a young man wearing a sweater, the trim highlighted blue. (Horizontal creasing to plate, verso taped to cover glass.) Housed in pressed paper case (reinforced at hinge, surface wear).

\$300 - 400

144

[EARLY PHOTOGRAPHY]. A group of 2 sixth plate tintypes of handsome African American gentlemen, comprising:

Sixth plate tintypes. (Each shows very good clarity and contrast, creasing throughout tintype of man with longer beard.) Housed in pressed paper cases (one separated at hinge).

\$300 - 400





145

[EARLY PHOTOGRAPHY]. A pair of tintypes of African American subjects, including startled baby.

Sixth plate tintype. Housed in a full pressed paper case. Female subject stands next to large studio prop made to look like a rock formation, resting one of her hands upon what appears to be a book or handbag of some kind. (Surface scratching and some bending to plate, spotting to mat; unsealed.) – Sixth plate tintype featuring a baby reclining in a chair with a shocked or frightened look upon her face. (Some surface wear, with discoloration to edges.)

[With:] 2 7/8 x 3 1/2 in. copy paper photograph attached to paper mat. Female subject wears a hat and holds what appears to be a small stack of papers. Her dress is tinted blue and the background is tinted green (light surface wear).

\$250 - 350

146

[EARLY PHOTOGRAPHY - PORTRAITURE]. Full plate copy tintype of an African American couple.

Seated portrait of a distinguished African American couple. (Heavy wear and loss in an oval pattern around subjects, affecting subjects' hands and lower bodies, with some crackling to emulsion.) Male subject wears a plaid vest and looks just off camera, while female subject, presumably his wife, wears a circular brooch and gloves. Both subject's cheeks are lightly tinted pink.

[With:] 3 tintypes of African American babies, incl. 2 x 3 1/2 in. portrait with studio credit on verso. Philadelphia: J. Fenton, n.d. (Upper corners clipped, some wear and loss to emulsion incl. few dents and scratches.)

\$400 - 600



147

[EARLY PHOTOGRAPHY - PORTRAITURE]. A group of 4 CDVs of African American subjects, highlighted by a portrait of a man with a Fulani hat.

Full standing studio portrait of a man wearing wide-leg trousers and a coat, posed next to what appears to be a Fulani hat. Ink inscription on verso reads, "African." – Full standing portrait of a gentleman with long hair, holding a top hat in one hand. – Full standing studio portrait of a middle-aged woman wearing a dress and apron. – Seated studio portrait of an older woman wearing a dress and apron. – Together, 4 cartes de visite, each 2 3/8 x 3 3/4 in. or smaller, on cardstock mounts. Conditions vary, though most feature some toning and general wear.

\$1,000 - 1,500

148

[EARLY PHOTOGRAPHY]. Albumen photograph of African American woman and tintype of white man found together in Louisiana. Ca mid 19th century.

5 1/2 x 7 1/2 in. (sight) albumen photograph, matted and framed. (Toning, minor spotting; unexamined out of the frame.) The female subject, possibly African American or Creole, sits in a chair, holding a book in her lap.

[With:] 5 1/2 x 7 1/2 in. (sight) hand-colored tintype, matted and framed. (Unexamined out of the frame.) Male subject's lips lightly tinted pink.

Consignor relates this pair of photographs, which are housed in matching frames, were acquired together in Louisiana. The previous owner suggested that the man was a plantation owner, and also the woman's husband at one point.

\$400 - 600



149

[EARLY PHOTOGRAPHY]. FREDRICKS, C.D., photographer. A group of 2 CDVs of actress Emma Webb, incl. image taken with young African American subject. New York, n.d.

CDV of Civil War-era performer Emma Webb seated at a table, being served by a young African American male (some fading to image, some spotting; mount slightly trimmed). – CDV of Webb wearing a bonnet and coat with billowed sleeves (rich tones; mount trimmed). Pencil identification on verso. Together, 2 CDVs, 2 3/8 x 3 5/8 in. or smaller, on cardstock mounts.

\$300 - 500

150

[EARLY PHOTOGRAPHY]. Quarter plate tintype of a group of railroad workers, incl. African American and white subjects.

Quarter plate tintype. (Image a bit dark, surface mottling throughout, some image loss to lower right; unsealed). Housed in half pressed paper case.

An exceptional view depicting a group of railroad workers, or "gandy dancers," with their tools. Of primary note is the multi-racial composition of the workers: African American and white men working side by side. The men pose on and near a handcar with an arsenal of picks and shovels. The subject at far left appears to hold a length of rail, suggesting that these men were laying or repairing track.

\$500 - 700





151
[EARLY PHOTOGRAPHY]. A group of 12 occupational photographs highlighted by a tintype of railroad workers including an African American subject.

4 x 5 in. tintype showing 11 railroad workers, including an African American man seated in the front row (plate trimmed, minor bends, some spotting). – 6 1/2 x 8 1/2 in. (visible) silver gelatin photograph of an African American barbershop, framed (unexamined out of the frame). – 4 3/4 x 5 3/4 in. photograph of men posed in front of a possible photography store with “Kodak” above the window, including 4 young men with bicycles, of which 3 are African American. – 11 3/4 x 4 in. photograph of a large cookout, possibly in San Francisco as indicated by consignor. Black cooks are shown at center (corners clipped, some spotting, paper residue on verso). And 8 other photographs of African American subjects. Condition fair to good unless otherwise noted.

\$300 - 500



152
[EARLY PHOTOGRAPHY]. CDV of an African American guitarist balancing a bottle on his head. Ca 1860s.

2 1/4 x 3 1/2 in. CDV on cardstock mount (toning, soiling to print and mount, horizontal crease at center of print and mount). An anonymous studio view of a multitasking musician.

\$700 - 900



153
[EARLY PHOTOGRAPHY]. CDV of an African American peddler holding basket and scale. Louisville, KY: Alcan & Gorbett, n.d.

2 3/16 x 3 1/2 in. CDV on cardstock mount (toned, small abrasion to left mount edge). Photographer's imprint to verso.

A bearded merchant stands in the studio with a walking stick, wearing a hat and cross-body bag. He holds a basket in the crook of his arm and a scale.

\$500 - 700



154
[PHOTOGRAPHY - OCCUPATIONAL]. CDV of 3 young chimney sweeps. Savannah, GA: J.N. Wilson, ca 1866-1876.

2 1/8 x 3 5/8 in. CDV on cardstock mount (rich tonality, some toning throughout, lower left edge of image coming loose from mount). Verso with Wilson's pictorial imprint and ink inscription reading, “Chimney Sweeps / Savannah.”

\$600 - 800



155

[EARLY PHOTOGRAPHY]. PALMER, J.A., and HAVENS, photographers. A group of 2 stereoviews of African American subjects, incl. *Chimney Sweeps* and *Cotton Pickers*. Ca 1870s.

PALMER, J.A., photographer. *Chimney Sweeps*. Aiken, SC: ca 1870s (image has lightened). Studio imprint and manuscript title on verso. Outdoor view of a young trio wearing dark hats and work clothes while holding tools of their trade. *Provenance*: The Treadwell Collection (ink stamp verso). – HAVENS, O.P., photographer. *Cotton Picking No. 3*. Savannah, GA: ca 1870s (rich tonality, light spotting). Studio imprint and penciled notation on verso indicating that image was bought in Charleston, SC. Together, 2 stereoviews, 6 1/2 x 3 1/2 in. or smaller, on cardstock mounts.

Both J.A. Palmer and O.P. Havens are well known for capturing Reconstruction-era images of African American life in the south.

\$300 - 400



156

[RECONSTRUCTION]. A group of 8 photographs of African Americans, including stereoview of a cotton gin, comprising:

BARNARD, George N. (1819-1902), photographer. No. 85 *Interior View of Ginning Mills Ginning Sea Island cotton on Alex. Knox's Plantation, Mt. Pleasant, near Charleston, S.C.* Charleston, SC: [1874]. 6 1/16 x 3 1/8 in. stereoview on cardstock mount. Photographer's imprint on recto, printed title affixed to verso.

[With:] 3 photographs, 7 1/2 x 4 1/4 in. or smaller, mounted on 10 x 13 3/4 in. album page, featuring views of African American men, women, and children picking cotton, working in town, and eating watermelon "at home," as captioned on mount (some rippling to album page and images). – 4 round photographs, 3 1/8 in. dia., on cardstock mounts, incl. a view of the Hermitage, Andrew Jackson's home in Nashville, TN (verso ink identification) and 3 candid shots of unidentified African American men and women, presumably taken on the Hermitage grounds (toning).

Collection of Tom Charles Huston

\$300 - 500



157

[AFRICAN AMERICANA]. HAVENS, O. P., photographer. *Jack and Abby Landlord, aged 100 and 110 years*. Savannah, GA: n.d.

7 x 3 7/8 in. stereoview (toning, surface soil and wear to mount edges and corners). Photographer's imprint on verso along with applied paper label bearing image number and title. Subjects are seated next to one another, the man having bare feet.

\$300 - 500



158

[EARLY PHOTOGRAPHY]. *A Happy Father*. [Jacksonville, FL]: [Charles Seaver], 1875.

6 7/8 x 3 3/8 in. stereoview (light toning, spotting, discoloration and wear to edges of mount). Series imprint on mount recto, title list on verso.

View of an African American family including a man sitting in a chair and a woman breastfeeding a baby on the ground beside him.

\$400 - 500



159
[SLAVERY & ABOLITION]. *The White Slave*. Philadelphia: William Harrison, ca 1880s.

5 1/2 x 3 in. stereoview on cardstock mount (each albumen print partially separated from mount; light wear and soiling to mount). Applied paper caption and publisher/vendor's label on verso.

An African American dandy wearing boldly checked and striped pants, frock coat, and a large top hat is shown having his shoes shined by a young, white boy. Featured prominently behind the child is a wall of handbills and broadsides, incl. promotions for plays at the Adelphi Theatre, possibly in New York, most notably *The White Slave* (Bartley T. Campbell, 1882), and *The Octoroon* (Dion Boucicault, 1859). Smaller broadsides are also featured with large, bold headlines that read, "No Slavery," "Freedom," "Negro Emancipation," and "Poor Slaves."

\$300 - 500



160
[EARLY PHOTOGRAPHY]. EISENMANN, Charles, photographer. A group of 3 CDVs of Illavaro the Egyptian. New York: ca 1880s.

2 1/4 x 3 1/2 in. CDVs on cardstock mounts, providing full-standing or bust-length portraits (toning, some fading; one mount trimmed). Credited on recto and/or verso to Charles Eisenmann.

"Illavaro the Egyptian" was one of P.T. Barnum's exhibited Circassian beauties. He billed these young women as purist examples of the Caucasian race, brought to America from Circassia, though in reality, some, like "Illavaro," were African American women made up to look exotic by teasing their hair and taking other measures.

\$300 - 400

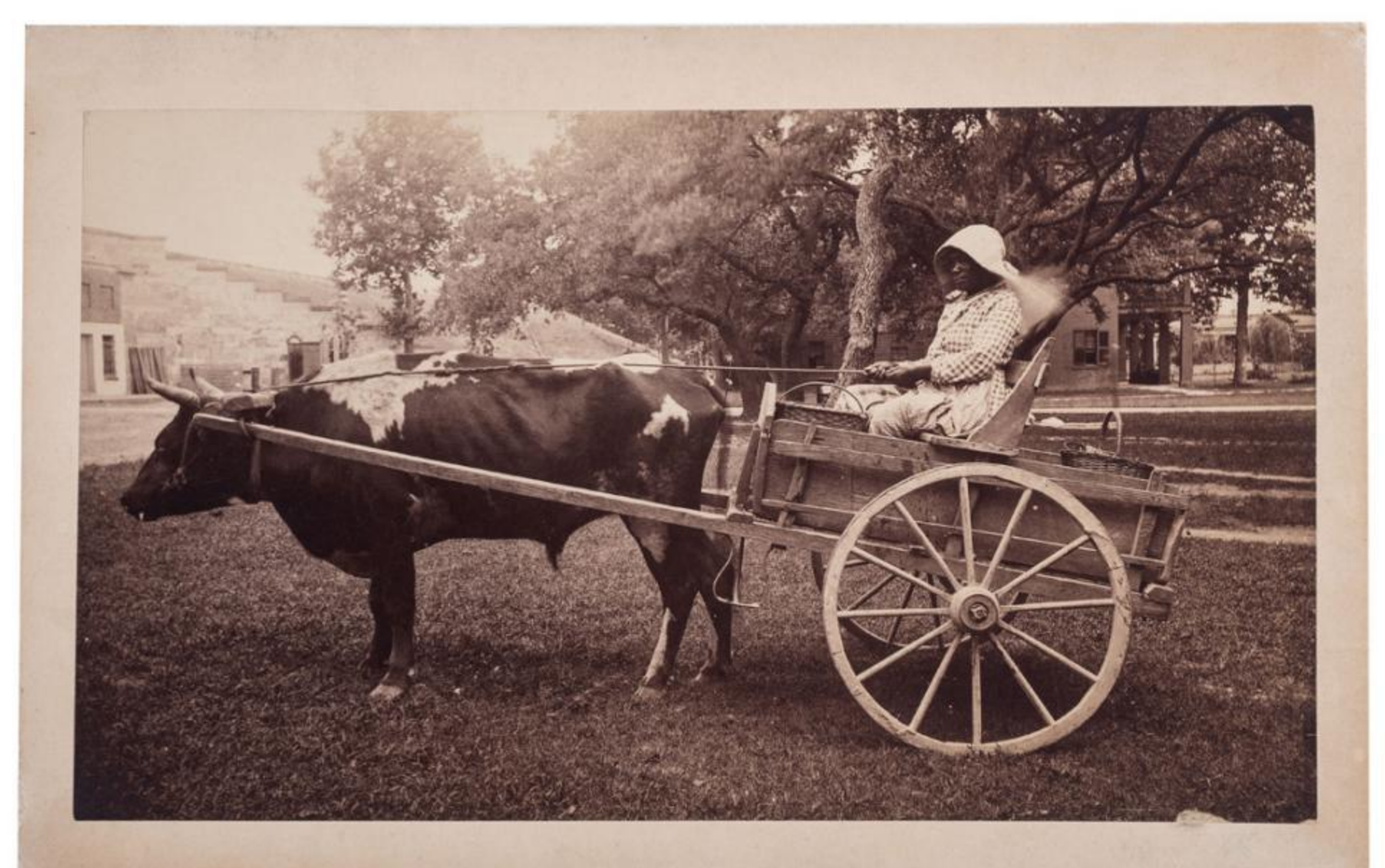


161
[EARLY PHOTOGRAPHY]. BAULCH, William, photographer. *Young Workers*. Fortress Monroe, VA: ca 1880s.

7 1/4 x 4 3/8 in. boudoir photograph on cardstock mount showing four young African American men, possibly formerly enslaved, seated among boxes on the porch of an unknown establishment (toning, some spotting to image and mount; corner and edge wear to mount, including some loss). Verso with photographer's imprint and manuscript title.

Although Virginia joined the Confederacy, Fortress Monroe, located in Hampton, VA, remained in Union hands throughout the Civil War. Under the provision of contraband policies, Fort Monroe gained notoriety as a historic site of freedom for the formerly enslaved. The photographer, William Baulch produced this image as part of a larger series of photographs capturing the fort and its surroundings.

\$400 - 600



162
[EARLY PHOTOGRAPHY]. Outdoor portrait of an African American woman identified as Charlotte White, seated in a cart pulled by a steer. [Fortress Monroe]: N.p., [1886].

7 1/2 x 4 3/8 in. photograph on cardstock mount (small abrasion to lower edge, very light soiling). Contemporary pencil inscription to verso reads: "Charlotte White, Fortress Monroe, Oct. 2 - 1886."

Collection of Tom Charles Huston

\$300 - 500



163
[EARLY PHOTOGRAPHY]. A group of 2 cabinet photographs of African American families posing in front of log cabins. Ca 1890s.

View of an African American family, including a mother and her 5 children, seated on the front porch of their home (light toning, minor soiling). Uncredited, but similar in style to photographs taken by O. Pierre Havens (1838-1912) of Jacksonville, FL. – View of 15 people posed outside a log cabin, including 2 white men at left and 13 African American women and children of varying ages (occasional spotting, some surface residue; corner loss to mount). Together, 2 cabinet cards, 5 3/4 x 4 in. or smaller, on cardstock mounts.

\$250 - 350

164
[EARLY PHOTOGRAPHY]. Irregular boudoir card of a pregnant African American woman outside of a home in Texas.

7 3/4 x 4 1/2 in. albumen photograph on cardstock mount (heavy toning, surface soiling, and wear to mount edges and corners). Ink caption beneath image reads, "A Fruit-(full) Country, Adjacent to La Porte Tex." Partly printed label applied on verso identifies photograph as an image of "Darkies' Home Old Pri[nce?]," sold by Henry L. Adams, Auburn, N.Y. and Edgard Jennings, La Porte, Texas." Two African American woman and one child can be seen standing outside of the home, one of the women appearing to be in the late stages of pregnancy.

\$200 - 400

165
[AFRICA]. A group of late 19th and early 20th century photographs taken in Zaria, Tanganyika, and sub-Saharan regions, including:

67 photographs and 6 negatives, each 3 1/4 x 5 1/2 in., many with inked notations on verso or accompanied by typed paper labels describing the scenes. Subjects include the Emir of Zaria, prison labor, rare views of a hospital interior, men and women at work, and village, market, and landscape scenes. For a detailed listing of items, please visit www.hindmanauctions.com.

\$200 - 300





166

[EARLY PHOTOGRAPHY - PORTRAITURE]. A group of 7 photographs featuring African American subjects, including:

3 x 4 1/2 in. (sight) silver gelatin print studio portrait of an African American soldier wearing a bugle. Housed in cardstock mat. Mount inscribed, "Lovingly, 'Lelia.'" – 5 1/2 x 3 7/8 in. silver gelatin print on cardstock mount, showing a group of African American musicians. With "[?] C. McLain Zanesville, O" on mount recto. Verso with ink identification of each musician. – 6 5/8 x 4 5/8 in. silver gelatin print on cardstock mount, featuring a group of school children including many African American subjects. Verso with ink inscription reading "Smith / Youngstown." – And 4 other photographs featuring African American subjects. Conditions vary but most with moderate to severe wear, including one mounted print fully separated along vertical tear.

\$300 - 500



167

[EARLY PHOTOGRAPHY]. Boudoir card of African American deck hands aboard a ship. Ca 1890.

7 1/2 x 4 3/8 in. photograph on cardstock mount (light toning, and some surface wear including scratching and minor edge tears). Verso inscriptions read, "About 1890," and "Deck hands." 11 African American men pose on the deck of a ship, all wearing hats, some with additional objects including pipes.

\$200 - 400

168

[EARLY PHOTOGRAPHY]. HUSZAGH, photographer. Cabinet card of African American firefighter. Chicago, IL, ca late 19th century.

4 x 5 1/4 in. cabinet photograph on cardstock mount (light toning to mount). Photographer's imprint on mount recto and verso. African American engine companies date back to at least 1872 in Chicago, indicating that this portrait may have been taken during the last quarter of the 19th century.

\$300 - 400



169

[EARLY PHOTOGRAPHY]. Composite photograph of Danville, Illinois, Fire Department, incl. African American firefighters. Danville, IL, 1907.

10 1/2 x 13 1/2 in. silver gelatin photograph on 13 5/8 x 16 1/4 in. mount (some edge wear to mount). A composite portrait of 28 firefighters, each identified in the negative, incl. 4 African American subjects.

Unlike many other US cities, Danville, IL, had an all African American fire company by the late 1800s. Some of the earliest firefighters of color came from other states to join the Danville Fire Department. Firefighter historians Rev. Ron Ballew and Chuck Milligan were able to locate a number of African Americans that served in Danville between the late 19th-early 20th centuries, incl. 3 of the 4 men pictured here: Dallas Dudley Morris (b. 1878) of Shelby, AL; John Chavis (b. 1861) of Chambersburg, IN; and James Cunningham (b. 1864), of Mansfield, TN. Cunningham worked previously as a police officer, and this experience led him to a roll serving as captain for several years. (Information obtained from History of Black Firefighters website, January 2022.)

\$150 - 300



170
[EARLY PHOTOGRAPHY]. A group of 2 photographs of African American barbershops. Ca early 1900s.

Silver gelatin photographs offering interior views of barbershops. Each image shows a row of barbers standing at their stations behind their clients. Together, 2 photographs, 7 x 5 in., on cardstock mounts, one trimmed, one with corner loss. Condition generally good, with toning and occasional spotting to each.

\$300 - 600

171
[OCCUPATIONAL]. Pullman Porter uniform jacket and vest. Ca. early to mid 1900s.

Early Pullman Railroad Company porter's uniform jacket. Heavy wool-like material with approximately 2-in. collar, 34 in. length, 24 1/2 in. sleeves, and 19 in. shoulders. Left chest pocket and right lower pocket. Lined with a lighter black textured fabric. Retains six metal buttons stamped "PULLMAN." Left sleeve with 4 bar insignia. Interior manufacturer label "Marshall Field & Company / Uniform Division / Twelfth Floor the Merchandise Mart / Chicago." Overall good condition with light wear to exterior, interior sleeve lining separating from black interior lining on one side.

[With:] Matching 4-pocket vest that retains 7 "PULLMAN" buttons. Vest and its interior lining with wear consistent to age and use. – Pullman wood hanger featuring text on both sides "Travel and Sleep In Pullman Safety an Comfort."

Though African American men working as Pullman Porters often faced rampant discrimination, difficult working conditions, and received low pay, the position nonetheless still maintained an aura of prestige within the African American community. This was exemplified, in part, by the Porter's uniform, but came at a steep cost. An April 1915 government inquiry led by Chairman Frank P. Walsh of the Federal Industrial Commission found that porters were typically paid \$27.50 a month wages, but were required to purchase their uniforms exclusively at Marshall Fields & Company at the cost of \$24.50 whenever they needed a new uniform.

\$300 - 400



Detail

172

[EARLY PHOTOGRAPHY]. A group of 8 real photo postcards featuring African American subjects, including:

Outdoor view of a group of men and women, including an African American man holding a broom, standing in front of a large billboard for Bull Durham Smoking Tobacco. – A pair of buffalo soldiers, posed standing together, one with his arm around the other. Verso with pencil and ink inscriptions identifying the subjects, including “Prince Albert / and Will Gastrell / this is my Best friend.” – A pair of African American women skimming molasses together as a white man and child spectate. Captioned “Molasses Time in Dixie” and credited “Cline / Photo / 1-K-13” in the negative. – And 5 others, each 5 1/2 x 3 1/2 in. or smaller. Conditions vary, most fair with some toning and wear mainly to edges and corners.

\$300 - 600



173

[EDUCATION]. Press photograph of African American soldiers from the 165th Depot Brigade learning to read at Camp Travis, San Antonio, TX. Boston, MA: Publicity Bureau, National War Work Council, YMCA, 24 September 1918.

9 7/8 x 8 in. silver gelatin photograph (some creasing, edge and corner wear, few spots). Ink stamps, notations, and typed label on verso, which reads in part, “Class of illiterates, Army YMCA Building No. 1 Camp Travis, Texas. These men are from the First Group, 165th Depot Brigade. Building is devoted exclusively to negro troops. Negro secretary teaching class....”

Camp Travis was established in 1917 as the training site for the Ninetieth Division of the US Army, with most of the junior officers and enlisted personnel hailing from Texas and Oklahoma. While Hispanics and Native Americans were intermixed with white soldiers in the new draft division, the African American troops were assigned to the camp depot brigade. During the summer of 1918, the camp served as an induction and replacement center, having an average strength of approx. 34,000 African American and white troops. (Information obtained from Texas State Historical Association Handbook of Texas, January 2022.)

\$200 - 300

173A

[EDUCATION]. A group of 3 photographs of young students at a Presbyterian colored mission in Kentucky and a nursery school, comprising:

CAUFIELD, James & SHOOK, Frank, photographers. *Presbyterian Colored Mission, 314 S. Hancock St., Louisville, KY.* 4 February 1935. Caufield & Shook established a studio in Louisville, which operated from 1903 through the 1970s. Their photographs documented daily life and locations throughout Louisville during much of the 20th century. – *Hope Nursery School “Bed-Time.”* Uncredited view of preschool-aged African American children napping while instructors keep an eye on them. – Uncredited view of a group of young African American children at recess, with the playground situated in an urban setting (stain in top right corner of print). - Together, 3 silver gelatin photographs, approx. 9 3/4 x 7 3/4 in., each mounted on linen. Condition generally very good unless otherwise noted.

\$300 - 400





174
[EARLY PHOTOGRAPHY] – [RELIGION]. ARCHIBALD, F.R., photographer. Photograph of possible integrated revival meeting showing both African American and white subjects. Ridge Creek, OH, ca 1900.

8 x 6 in. silver gelatin photograph on 10 x 8 in. mount (some spotting/soiling to print and mount; corner and edge wear to mount). Photographer's ink stamp on verso. Outdoor view of 10 African American subjects and 25 white subjects, most dressed in their Sunday best, posed in front of a large tent. Although unidentified, this photo may document a mixed-race religious revival meeting.

\$300 - 400



174A
[EARLY PHOTOGRAPHY] – [RELIGION]. *The Daughters of Jerusalem, Noah's Ark Store, All Welcome*. Philadelphia, PA: The P.J. Press Bureau, ca 1900.

5 1/2 x 7 in. silver gelatin photograph (some edge/corner wear to print, minor residue on verso). Photographer's ink stamp and notations on verso. An African American woman is shown standing in the doorway of what is likely a street-front church. Three young children in their Sunday best look on. Possibly taken in Philadelphia based on studio credit. The "Daughters of Jerusalem" may have been affiliated with the Church of God and Saints of Christ as part of the Black Hebrew Israelites.

\$150 - 300



175
[EARLY PHOTOGRAPHY] – [RELIGION]. Snapshot of a river baptism featuring a large group of African American subjects. [Mississippi], ca early 1900s.

2 1/4 x 2 1/4 in. silver gelatin photograph on cardstock mount (toning, surface soiling, spotting, and small tear to right edge; mount verso with adhesive residue and some paper loss). Pencil inscription on verso reads, "Miss Colored Baptizing." A young African American man wearing a suit stands with his back to the camera on the riverbank in the foreground of the image, while a group of African American subjects in light clothing stand closer to the water's edge. A large ship is just visible beyond the dock in the background.

\$200 - 400

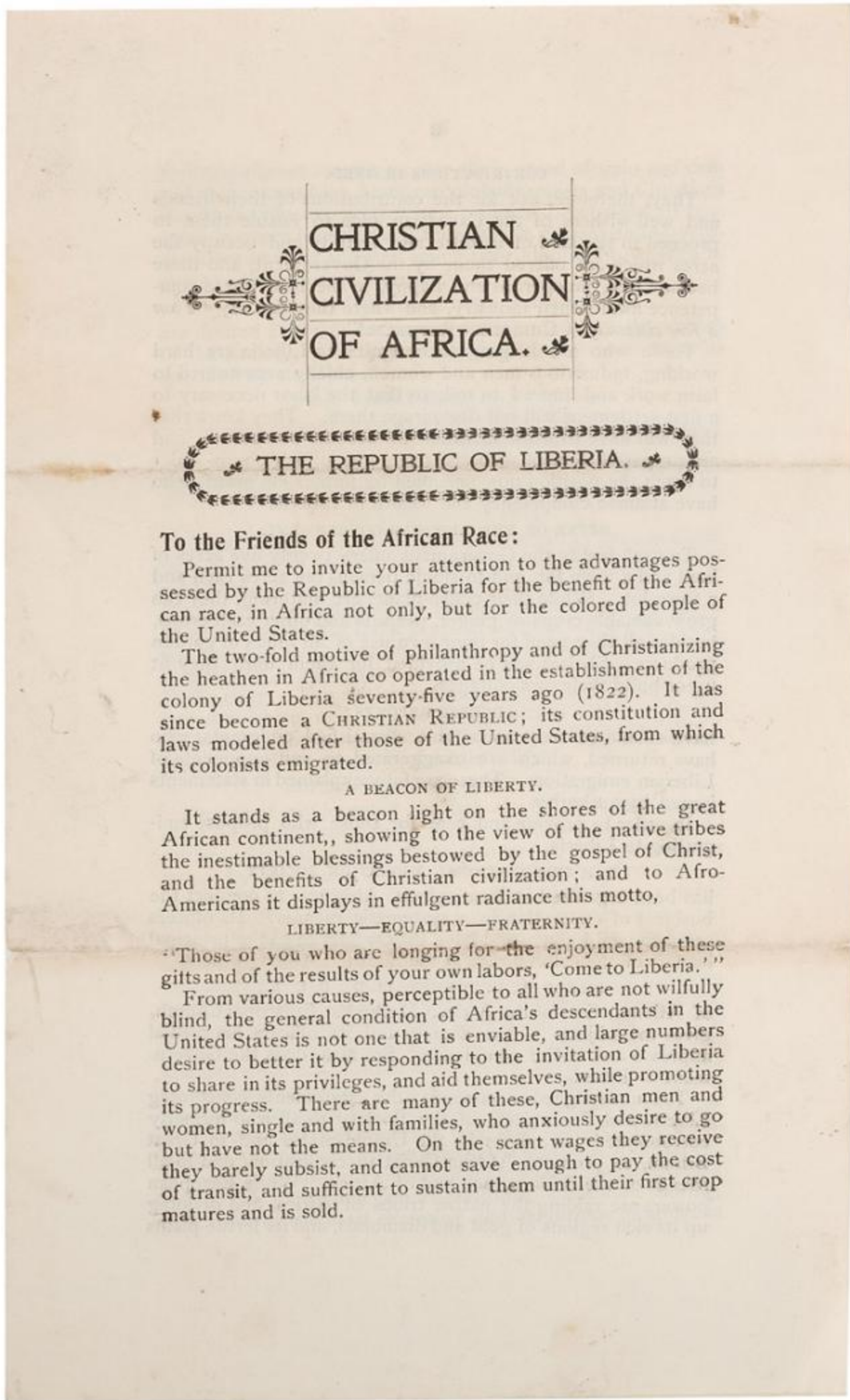


175A

[EARLY PHOTOGRAPHY]. An extensive collection of 450 mid-to-late 20th century vernacular photographs of African American subjects.

Approx. 450 silver gelatin photographs, most ranging in size from 3 1/2 x 3 1/2 in. to 4 1/4 x 6 in. An extensive collection of formal photographs and snapshots documenting African American men, women, and children during the 1950s-1980s, with most subjects unidentified. Condition generally very good.

\$400 - 600



176
[COLONIZATION]. *Christian Civilization of Africa. The Republic of Liberia.* [New York?]: International Migration Society, 1897.

5 3/4 x 9 3/8 in. pamphlet (old creases, light soiling).

A rare fundraising pamphlet issued by the International Migration Society (IMS) (1894-1899), one of the many Colonization societies from the 19th century. This pamphlet touts the Republic of Liberia especially in the Society's goal of Christianizing the African continent. The last page is signed by lawyer Henry C. Robinson. During its somewhat brief existence, the IMS was successful in funding three ships of African American migrants to Liberia. RARE: no other copies located.

\$200 - 300

177
[RECONSTRUCTION - SUFFRAGE]. A group of pamphlets related to African American suffrage and the 14th Amendment, comprising:

Acts of the General Assembly of the State of South Carolina, Passed at the Special Session of 1868. Columbia, SC: John W. Denny, 1868.

8vo (6 x 8 13/16 in.). Marginal titles. Contemporary red morocco gilt, spine in 5 compartments with 4 raised bands, gilt lettering in 2, gilt decorations in others (rubbing, tear to spine). *Provenance:* Robert Kingston Scott (1826-1900), 74th Governor of South Carolina (6 July 1868-1872) ("Gov. R.K. Scott" gilt lettered to front board).

FIRST EDITION and personal copy of Governor Robert Kingston Scott. A member of the abolition Liberty Party, he served in the Federal Army during the Civil War, enlisting on 1 October 1861, and commissioned as a major in the 68th Ohio Infantry. He was promoted to lieutenant colonel (30 November 1861), colonel (5 July 1862), brevet brigadier-general (25 January 1865), brigadier-general (31 March 1865), and brevet major general (5 December 1865). He was a POW on 22 July 1864, confined at Macon, GA. He was transferred to the US Volunteers General Staff when promoted to brigadier general. After the war, he served as the assistant commissioner of the Freedmen's Bureau before resigning his commission and entering politics. He was elected the first Reconstructionist governor of South Carolina. SCARCE, OCLC locates no copies of these Acts published separately from the Constitution.

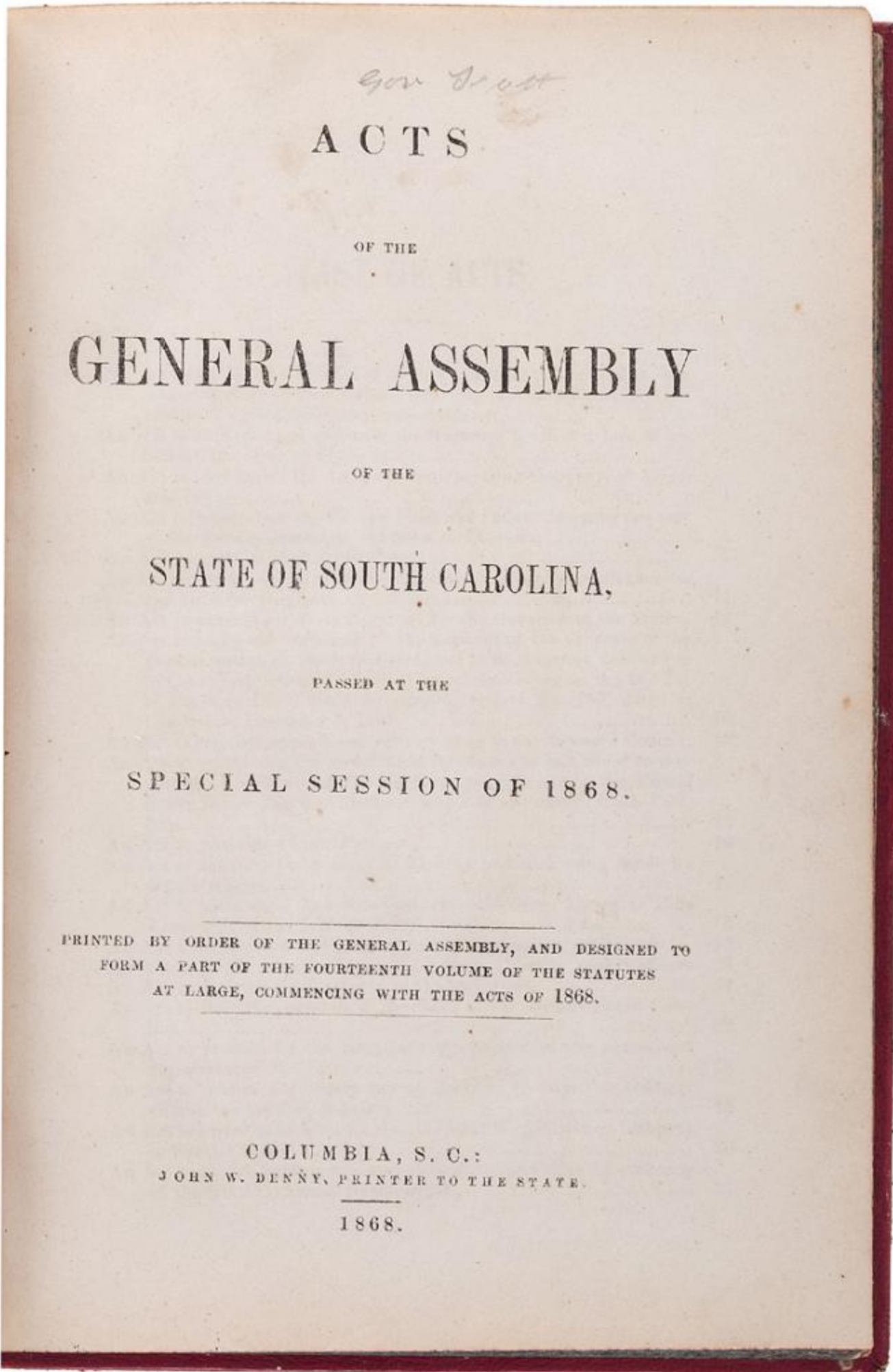
[With:] BRUCE, Blanche K. (1841-1898). *The Mississippi Election. Speech of Hon. Blanche K. Bruce, of Mississippi, in the United States Senate, March 31, 1876.* Washington: N.p., 1876.

8vo. (Toned.) Original publisher's wrappers. FIRST EDITION. Bruce, born enslaved, was the second Black man elected to the United States Senate, and the first to a full term. This pamphlet represents one of his first political acts, demanding an inquiry into the violence perpetrated during the 1875 Mississippi gubernatorial election. He was successful in getting the Senate to pass a bill to investigate the situation, however, the Democratic-led House did not act upon the legislation.

For a complete listing of items, please visit www.hindmanauctions.com.

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\$200 - 300



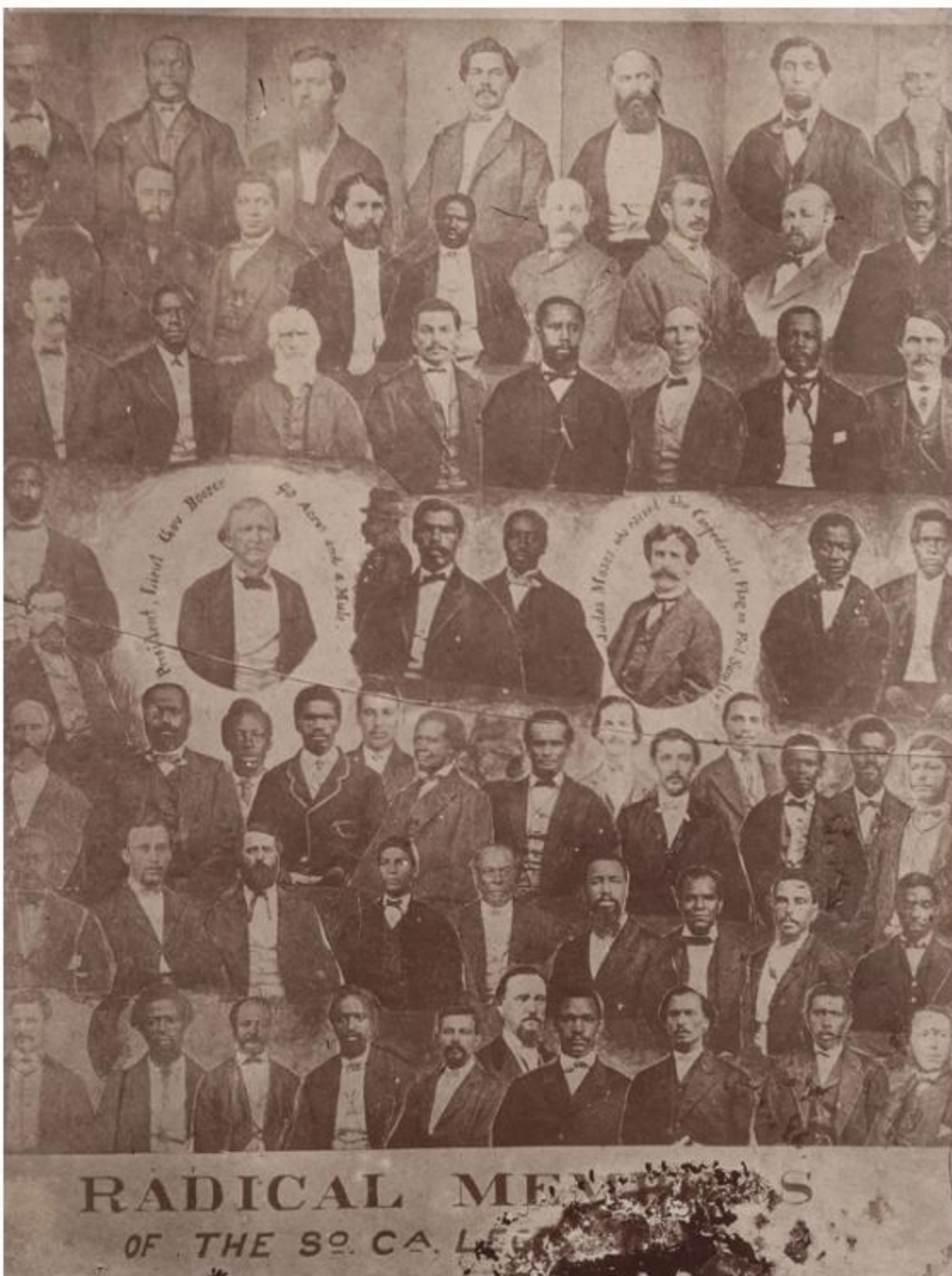
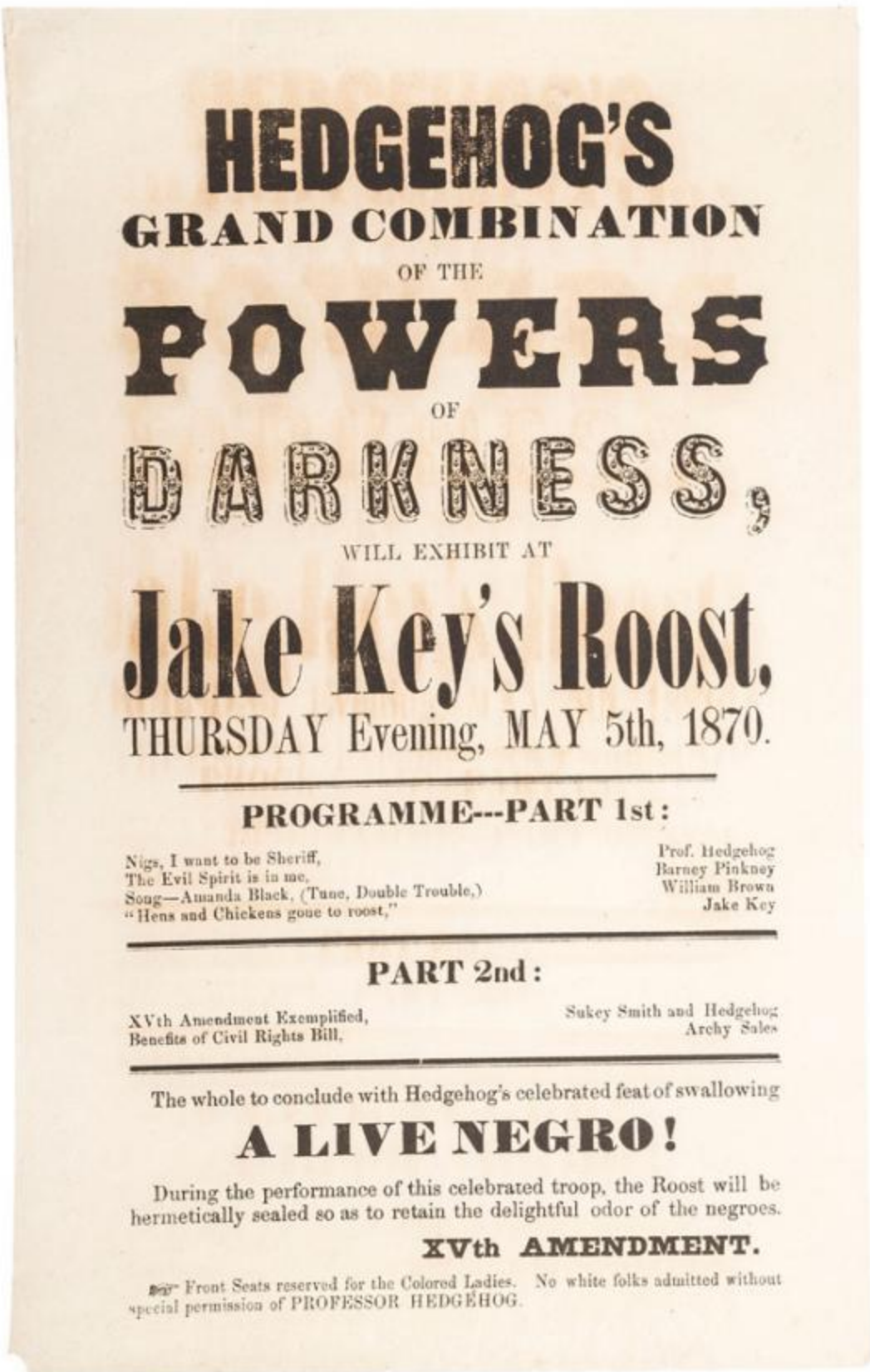
178
[15TH AMENDMENT]. *Hedgehog's Grand Combination of the Powers of Darkness*. [Philadelphia?]: N.p., 1870.

6 1/4 x 10 1/8 in. letterpress broadside (some offsetting, very small loss to lower left corner).

An anti-Fifteenth Amendment parody broadside in the style of early minstrelsy handbills. Printed in various fonts it lists the program with racist songs and “the whole to conclude with Hedgehog’s celebrated feat of swallowing a Live Negro!” The Fifteenth Amendment was ratified on 3 February 1870, which prohibited the denial of a citizen’s right to vote based upon “race, color, or previous condition of servitude.” The amendment was greeted with celebrations among African American and abolitionist communities with one of the largest held in Philadelphia on 5 May 1870, billed as the “Grand Celebration in Honor of the Ratification of the Fifteenth Amendment.” This anti-Black broadside was likely printed as an attack on the official celebration.

Collection of Tom Charles Huston

\$200 - 300



179
[RECONSTRUCTION]. *Radical Members of the So. Ca. Legislature*. [J.G. Gibbes]: [Columbia, SC], [1868].

6 7/16 x 8 3/4 in. composite photograph on cardstock mount (fading, light chipping to edges, lower title partially obliterated). Verso includes a partial clipping titled “Jury of Negroes and Whites” from *The Sun* (Baltimore, circa 1905). The article concerns the growing public interest in Reconstruction, in part due to *The Clansmen* by Thomas Dixon, Jr. A group image of the petit jury impaneled to try Jefferson Davis for treason, composed of Black and white men is reproduced.

A composite image featuring portraits of the Black and white members of the radical Republicans in the early-Reconstruction era South Carolina legislature.

Collection of Tom Charles Huston

\$300 - 500

180
[RECONSTRUCTION]. CARDOZO, Francis Lewis (1836-1903). Autograph letter signed (“F.L. Cardozo”), as Secretary of State of South Carolina, to Simons & Simons. Columbia, SC, 23 January 1871.

1 page, 4to, on State of South Carolina, Office of Secretary of State letterhead, old creases, small tear to left edge, some offsetting.

Correspondence to the Charleston law firm of Simons & Simons regarding a “Power of Attorney to sell real estate from Jesse W. Norris to William Payne.”

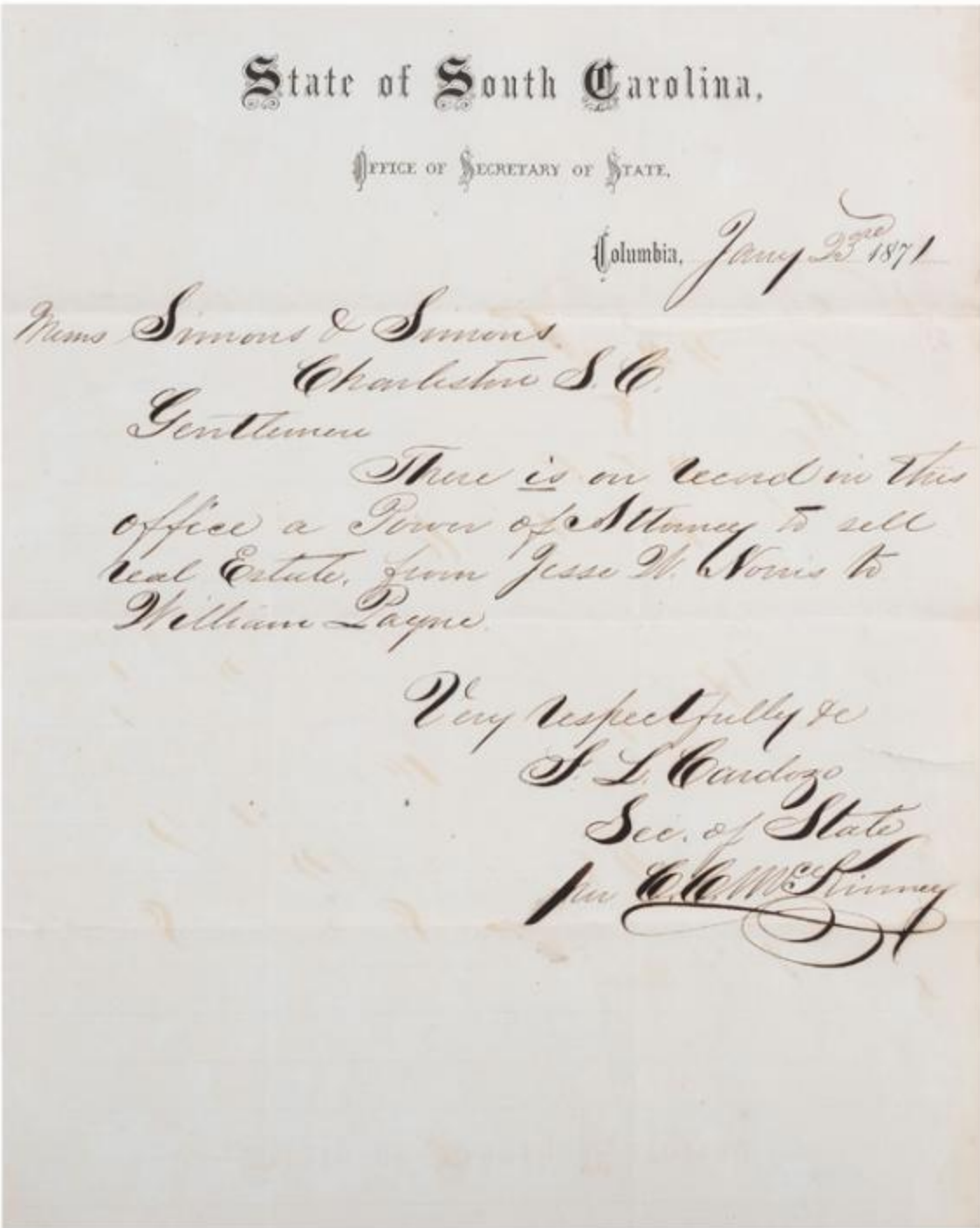
Francis Lewis Cardozo holds the distinction of being the first African American to hold a statewide office in the United States when he was elected Secretary of State in South Carolina in 1868. He was born in South Carolina to Lydia Williams Weston, a free woman of color, and Isaac Nunez Cardozo, a Sephardic Jew who worked in the US Customhouse in Charleston, SC. After his father’s death, Francis studied at the University of Glasgow and later at seminaries in Edinburgh and London, receiving ordination as a Presbyterian minister.

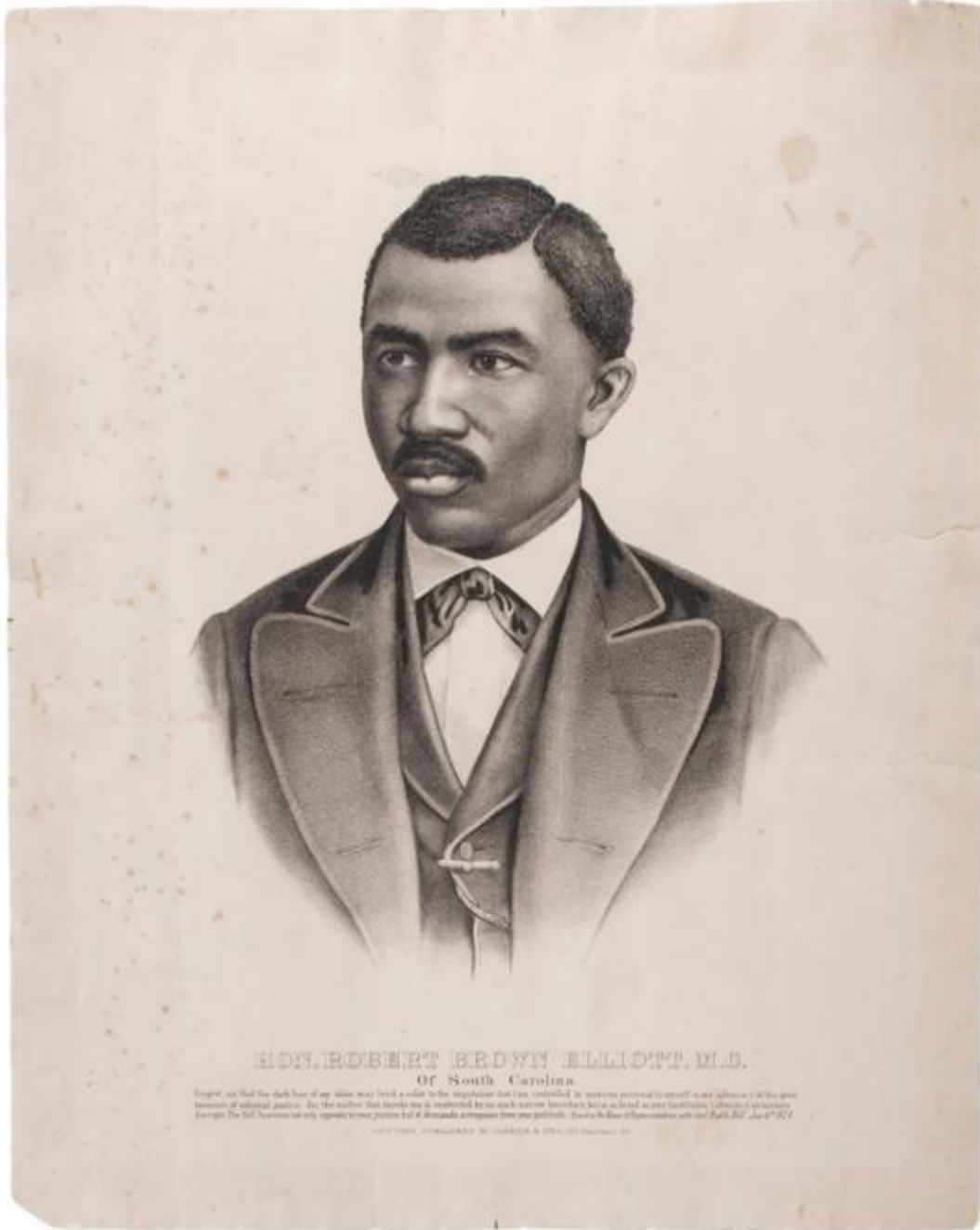
He returned to South Carolina in 1865 as an agent of the American Missionary Association to establish schools and colleges for freedmen. Shortly thereafter, he became involved in Republican politics. Despite winning reelection in 1874 and 1876, at the withdrawal of Federal troops and the seizing of state control by Wade Hampton III, he was forced into resignation. From 1878, he was appointed to positions in the Treasury Department in Washington D.C.

RARE, the Francis Lewis Cardozo family papers (1864-1968) are held by the Library of Congress, however, there are no auction or trade records of Cardozo manuscripts ever sold.

Collection of Tom Charles Huston

\$300 - 500





181
[RECONSTRUCTION - CIVIL RIGHTS]. ELLIOTT, Robert Brown (1842-1884). *“Civil Rights.” Speech of Hon. Robert B. Elliott, of South Carolina, in the House of Representatives, January 6, 1874.* [Washington]: [Beardsley & Snodgrass], 1874.

8vo. Original wrappers (light toning).

[With:] CURRIER and IVES, publishers. *Hon. Robert Brown Elliott, M.C. of South Carolina.* Lithograph, ca 1874, 340 x 422 mm sheet, on wove paper, some spotting, creases.

Elliott was a member of the US House of Representatives from South Carolina, serving between 1871 and 1874. Here he makes an impassioned defense of the Civil Rights Bill: “I regret, sir that the dark hue of my skin may lend a color to the imputation that I am controlled by motives personal to myself in my advocacy of this great measure of national justice. Sir, the motive that impels me is restricted by no such narrow boundary, but is as broad as your Constitution. I advocate it, sir, because it is right.”

Collection of Tom Charles Huston

\$300 - 500

182
[RECONSTRUCTION]. A group of civil rights and anti-KKK pamphlets South Carolina Governor Daniel Henry Chamberlain and Major Lewis Merrill, comprising:

MERRILL, Lewis (1834-1896). *Report of Major Merrill and Indictments by the Grand Jury.* N.p.: N.p., 1872. 8vo. (Minor toning, light crease.) Original wrappers.

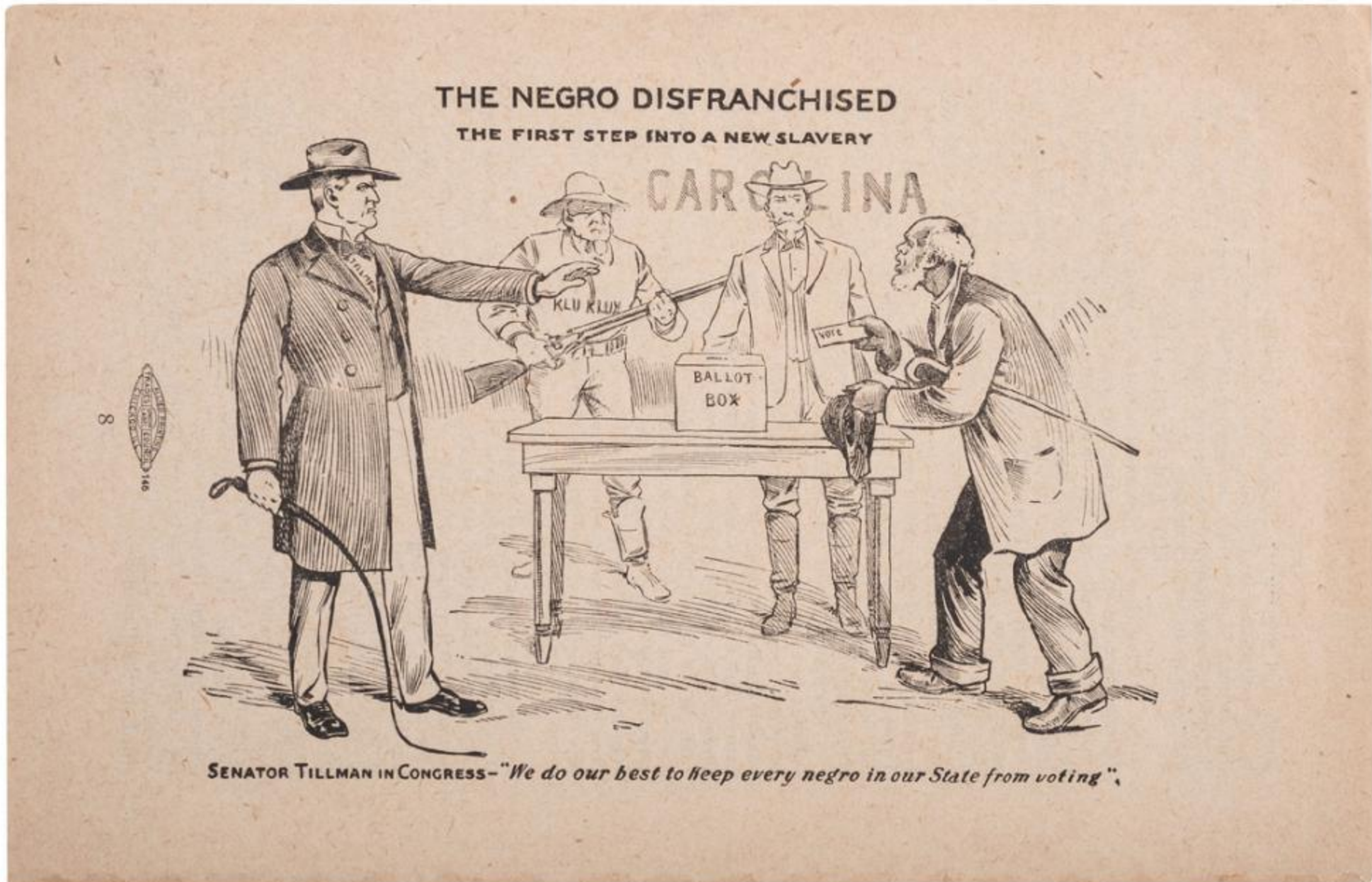
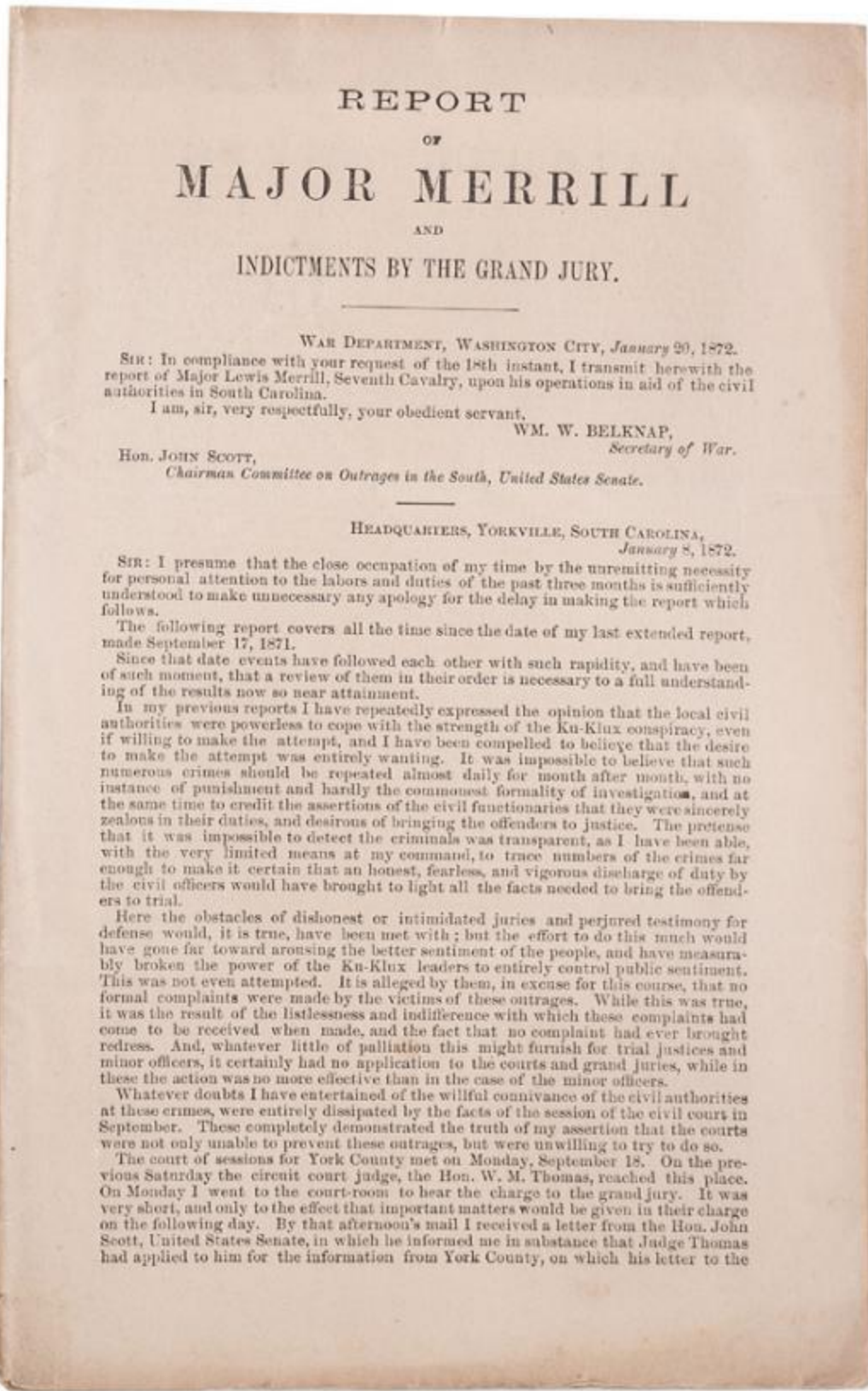
PRESUMED FIRST PRINTING. Merrill was a career soldier with a distinguished career. At the outbreak of the Civil War, he enlisted as a 1st lieutenant on 24 April 1861 and was quickly promoted to colonel serving on the staff of John C. Frémont. He organized the Second Missouri Volunteer Cavalry (Merrill’s Horse). After western assignments, Merrill, leading Companies B, E, and K of the 7th US Cavalry, was assigned to York County, South Carolina, arriving in 1871 to quell the lynchings and violence created by the Ku Klux Klan. This pamphlet records his reports from York County in 1872. RARE, no other known copies.

[With:] CHAMBERLAIN, Daniel Henry (1835-1907). *Hearing Before the Senate Committee on Privileges and Elections in the Case of David T. Corbin, Claiming a Seat as a Senator from South Carolina.* N.p.: N.p., 1878. 8vo. (Minor toning.) Original wrappers, string bound. RARE, no known copies. Corbin served in the 3rd Vermont Infantry as a captain, wounded and captured at Savage’s Station, VA in 1862. At the close of the war, he served with the Freedmen’s Bureau. He was appointed US Attorney for the state of South Carolina in 1867 and notably prosecuted the Ku Klux Klan.

[Also with:] CHAMBERLAIN, Daniel Henry. *Political Letters, September, 1883.* [New York]: N.p., 1883. 8vo. (Soft vertical crease, minor toning.) Original wrappers. INSCRIBED BY CHAMBERLAIN, the governor of South Carolina from 1874 until the disputed end of his government coinciding with the recall of Federal troops and the effective conclusion of Reconstruction.

Collection of Tom Charles Huston

\$300 - 500



183
[RECONSTRUCTION - DISENFRANCHISEMENT]. A pair of pamphlets combatting Black disenfranchisement, comprising:

Our Colored Citizens. How They Have Been Officially Recognized Both in War and Peace by the Republican Party. N.p.: N.p., ca 1899. 8vo. Illustrated with a political cartoon depicting Senator Benjamin Tillman and a personification of the Ku Klux Klan in their role in Black disenfranchisement. (Minor toning). Original wrappers.

FIRST EDITION pro-Republican pamphlet outlining how the party has supported African Americans and the current threat of disenfranchisement.

[With:] CAMPBELL, Hugh J. *The White League Conspiracy Against Free Government.* [New Orleans]: N.p., 1875. 8vo. (Small tear at upper edge.) Original yellow wrappers (light soiling, small tears to rear wrapper).

FIRST EDITION printing of a speech detailing the violence perpetrated by the White League, a terrorist paramilitary group formed in Louisiana in 1874 to intimidate Black voters and sow disruption in the Republican party.

Collection of Tom Charles Huston

\$200 - 300

184
[RECONSTRUCTION]. – [JIM CROW]. Four items of ephemera related to anti-Black activity and Democratic politics, comprising:

A Message from the South! To Ex-President Cleveland and the National Democratic Convention. [Alabama]: N.p., ca 1890s. 6 5/16 x 9 3/4 in. broadside (toned, upper edge soiled and chipped). Explicitly anti-Black, the broadside pleads with the Democratic party and Grover Cleveland specifically to “save to the South her white supremacy.” RARE, no known copies.

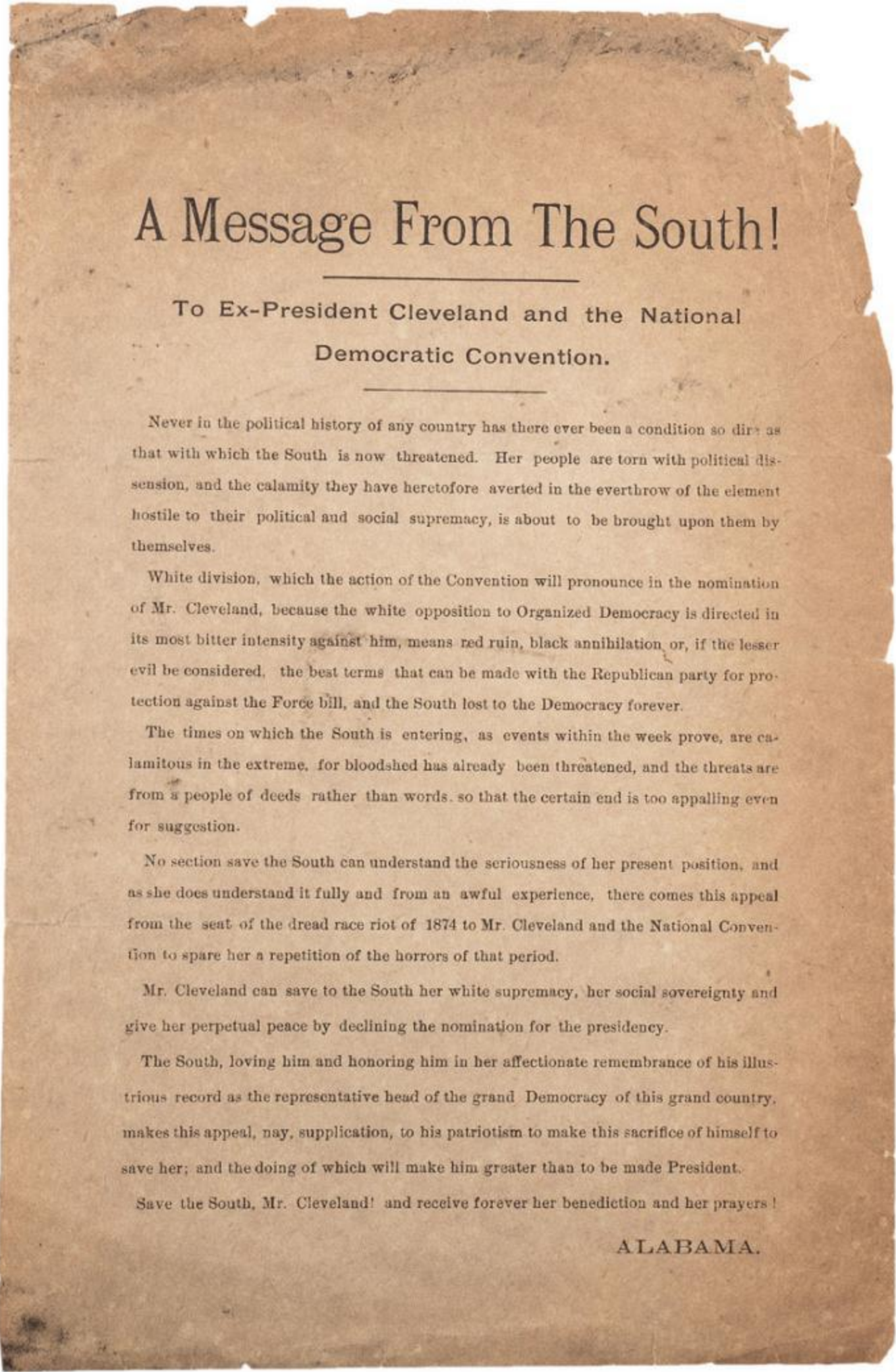
North Carolina’s Sweet Womanhood Appeals to the Ballot for Protection. N.p.: N.p., [1898]. 8 x 9 3/4 in. illustrated broadside (toned, old creases and small tears at edges, tape repairs to verso). A copy was printed in the 9 October 1898 issue of *The Atlanta Constitution*, however, no known copies of this separate issue.

TILLMAN, Benjamin (1847-1918). *The Struggles of ‘76. Address Delivered at the Red Shirt Reunion, Anderson, S.C., August 25th, 1909.* N.p.: N.p., 1909. 8vo. (Occasional spotting, toning.) Original red wrappers (creasing, small tears at extremities). Tillman was an ardent white supremacist who used his offices as Governor of South Carolina and Senator to oppose civil rights and impose disenfranchisement. RARE, OCLC locates 7 copies.

Women of Louisville!...Register in October and to Vote in November...Help Us Bring Out the Vote! Lexington, KY: Spotswood Spec. co., [1921?]. 3 3/16 x 4 5/8 in. handbill and needlecase (light soiling, especially at hinge). A Democratic party handbill directed at white women voters in the wake of the 19th Amendment, urging them to use their new rights to pointedly counteract the votes of Black women.

Collection of Tom Charles Huston

\$300 - 500



185
[RECONSTRUCTION - LABOR]. A group of documents and pamphlets related to Freedmen, especially labor issues including prison contract labor, comprising:

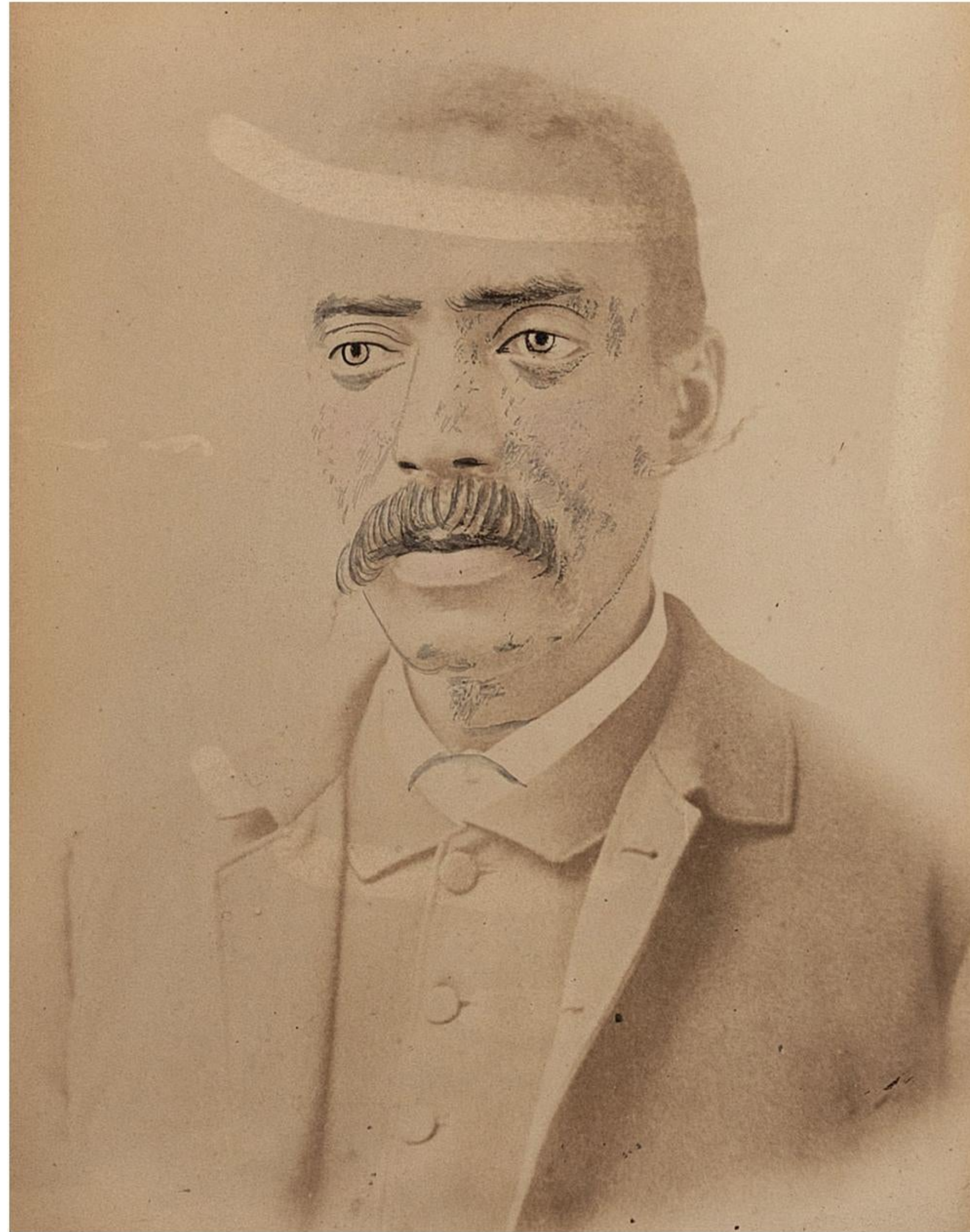
State of South Carolina. District. Article of Agreement. [South Carolina], 1865. 7 15/16 x 9 3/4 in. printed document. Uncompleted work contract for the “Freedmen and Women of [blank] plantation.” – *Agency for the Introduction of White Labor.* Petersburg, VA: Jones & Co., 1865. A labor agency’s letter advertising their rates on “white labor,” specifically emigrants. – *American Bible Union.* New York: Manhattan Engraving Co., [1872]. 7 3/16 x 4 1/2 in. partly-printed certificate completed in manuscript. The note reads: “This is to Certify that Phenie Dunnarnd has collected for the American Bible Union, \$1.65 to give the Sacred Scripture to the Freedmen of America.” – *Contract States of South Carolina, Richland County.* Columbia, SC, 16 February 1881. 8 3/8 x 9 11/16 in. partly printed document completed in manuscript. A prison labor contract between Thomas J. Lipscomb, Superintendent of the South Carolina Penitentiary, and prominent South Carolinian Robert I. Pringle for the hire of “one hundred seventy five able bodied male convicts, for digging phosphate rock.” – Together, 4 documents, condition generally very good, old creases and occasional toning.

[With:] *Refugees, Freedmen, and Abandoned Lands.* [Washington, D.C.]: N.p., 1866. House of Representatives, 39th Congress, 1st Session, Ex. Doc. No. 120. RARE: OCLC locates 6 copies. – *Bureau of Freedmen and Refugees [To accompany bill H.R. No. 598.]* [Washington, D.C.]: N.p., 1868. House of Representatives, 40th Congress, 2d Session, Report No. 30. – ADAMS, Francis Colburn (1850-1891). *The Washers and Scrubbers. The Men Who Robbed Them.* Washington, D.C.: Judd & Detweiler, 1878. 2 copies. RARE: OCLC locates only microform and digital copies. – *Constitution, By-Laws and Rules of Order of the Anderson County Farmers’ Alliance Co-Operative Association.* Palestine, TX: East Texas News Office, 1886. RARE: OCLC locates no copies. – Together, 5 pamphlets, all FIRST EDITION, 8vo, condition generally very good, disbound.

Collection of Tom Charles Huston

\$300 - 500





186

[WESTERN AMERICANA] – [CRIME & PUNISHMENT]. Portrait of Bass Reeves.

6 3/8 x 8 3/8 in. (visible) pencil enhanced photograph (some areas lightened); contemporary, probably original mat and frame (some chips to frame, soiling to mat, not examined out of frame). Paper watermark "B F K Rives" visible at lower margin, upside down.

Born into enslavement in Arkansas, Bass Reeves (1838-1910) was moved to Texas, and when the Civil War broke out, his enslaver joined the Confederacy and brought Bass along with him. It is unclear how Reeves escaped, but he almost certainly fled to Indian Territory where he lived as a fugitive among the Native American populations learning several skills and languages in the process. After the war, he farmed back in Arkansas until 1875 when he was recruited as a US Deputy. He had likely scouted for the US Marshals during his farming years and became very valuable to the Marshals for his superior tracking, marksman, and language skills in addition to his knowledge of the land. He is reported to have brought in over 3,000 outlaws and was never wounded.

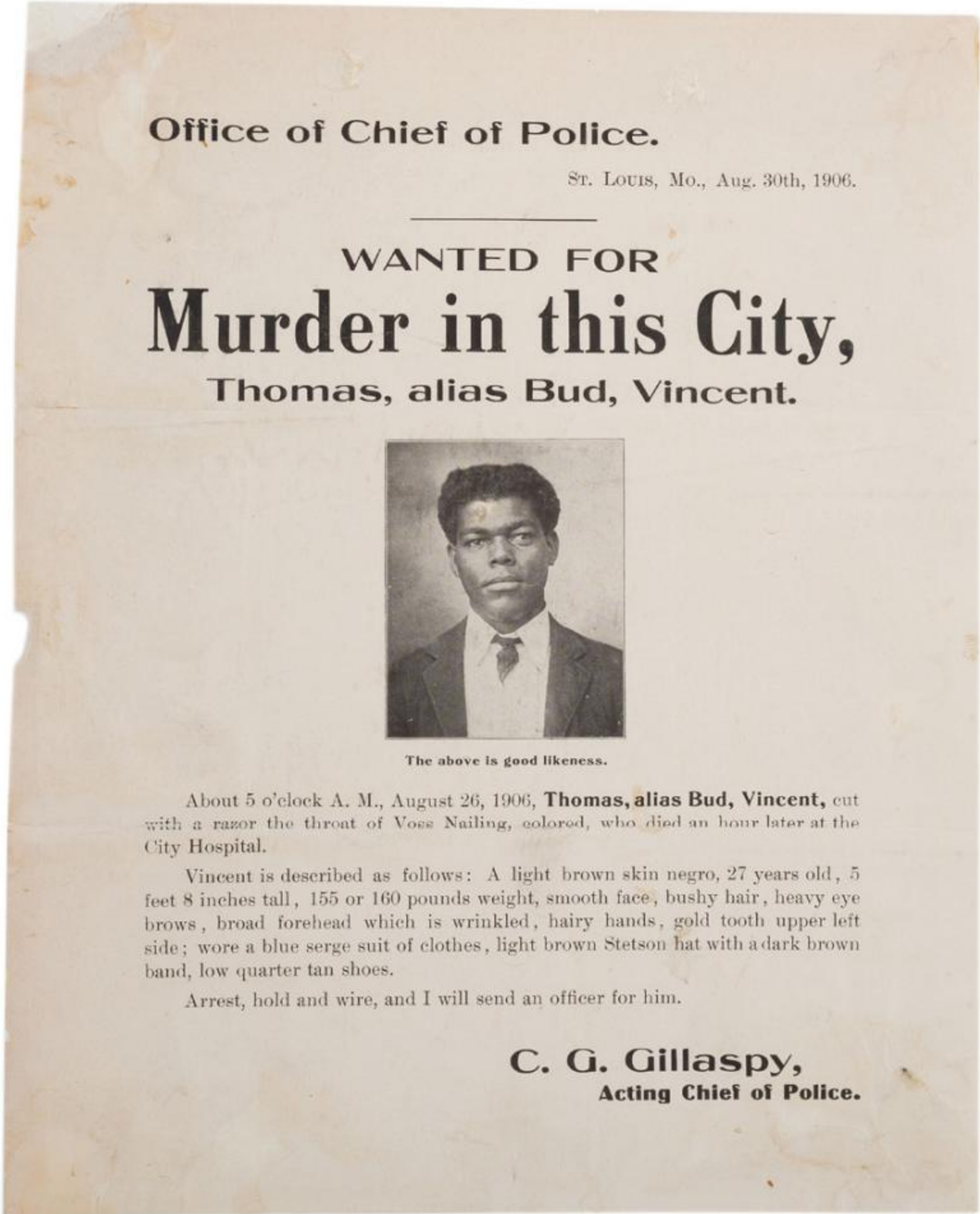
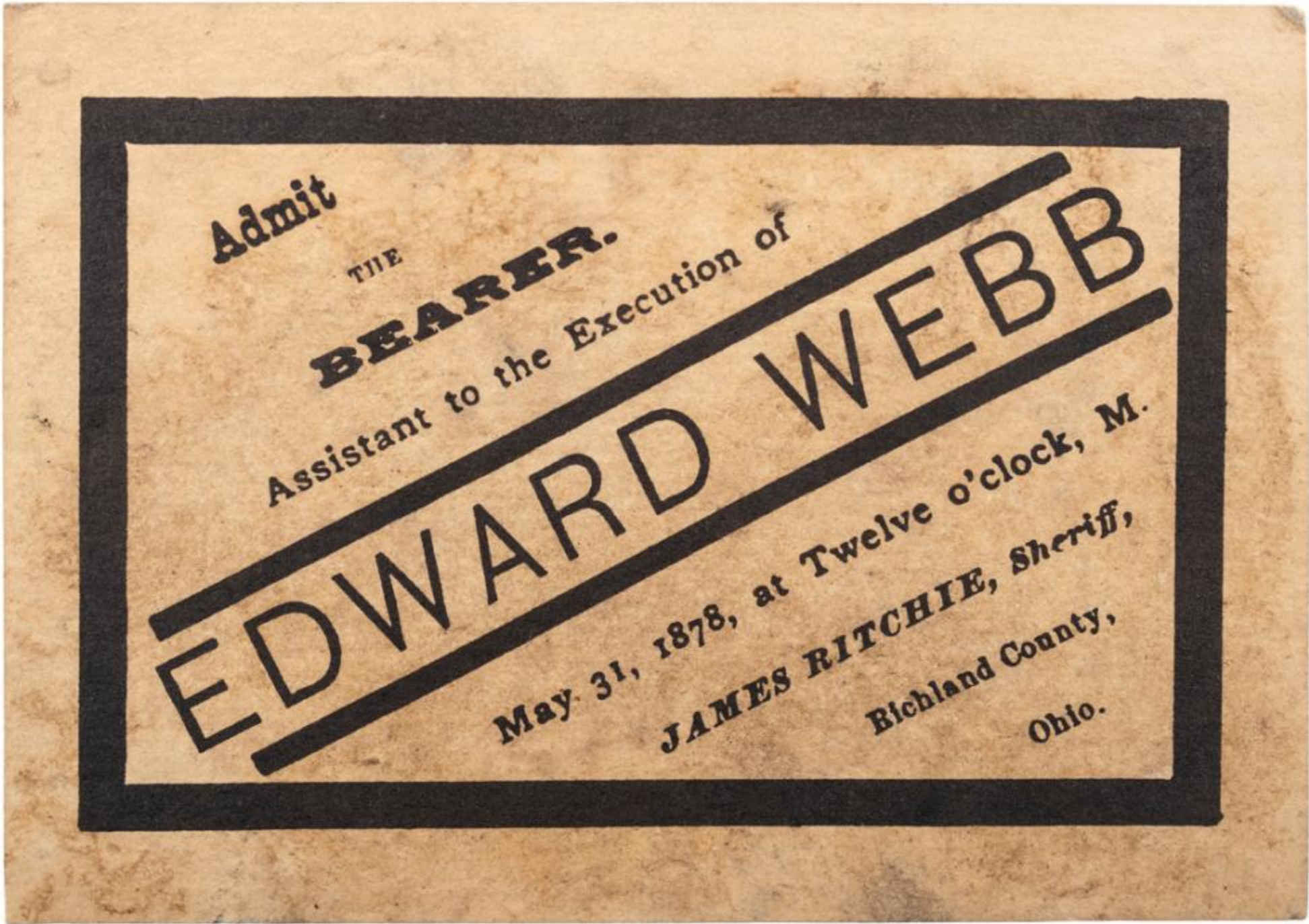
\$1,000 - 1,500

187
[CRIME & PUNISHMENT]. Ticket to the public hanging of African American Edward Webb. Richland County, OH, 31 May 1878.

3 1/2 x 2 1/2 in. printed ticket, thick black border (overall toning and some soil). Ticket conveys bearer admission to the execution of Edward Webb on 31 May 1878. Issued by James Ritchie, Sheriff, Richland County, OH.

In 1878, African American farmer and Civil War veteran Edward Webb was convicted of the murder of William Finney, an elderly white resident of Mansfield, OH. Although Webb maintained his innocence, he was ultimately hanged for the crime. The hanging, which was expected to be a private affair in Mansfield, drew crowds that were estimated at between 10,000 and 15,000. Sheriff James Ritchie had distributed a limited number of tickets to the hanging, including the example offered here. In the aftermath, public outcry against the execution led to the end of public hangings in Mansfield.

\$300 - 500



188
[CRIME & PUNISHMENT]. *Wanted for Murder in this City, Thomas, alias Bud, Vincent.* St. Louis: Office of Chief of Police, 1906.

8 1/8 x 10 in. poster (repaired holes to upper edge, adhesive residue to verso, creasing).

Issued by the Office of the Chief of Police, this poster lists “Thomas, alias Bud, Vincent,” as “Wanted for Murder in this City,” for cutting “the throat of Voss Nailing, colored, who died an hour later at the City Hospital.” A physical description of Vincent follows, along with instructions to “Arrest, hold and wire” from Acting Chief of Police, C.G. Gillaspy, who undersigns the poster in print.

\$200 - 400

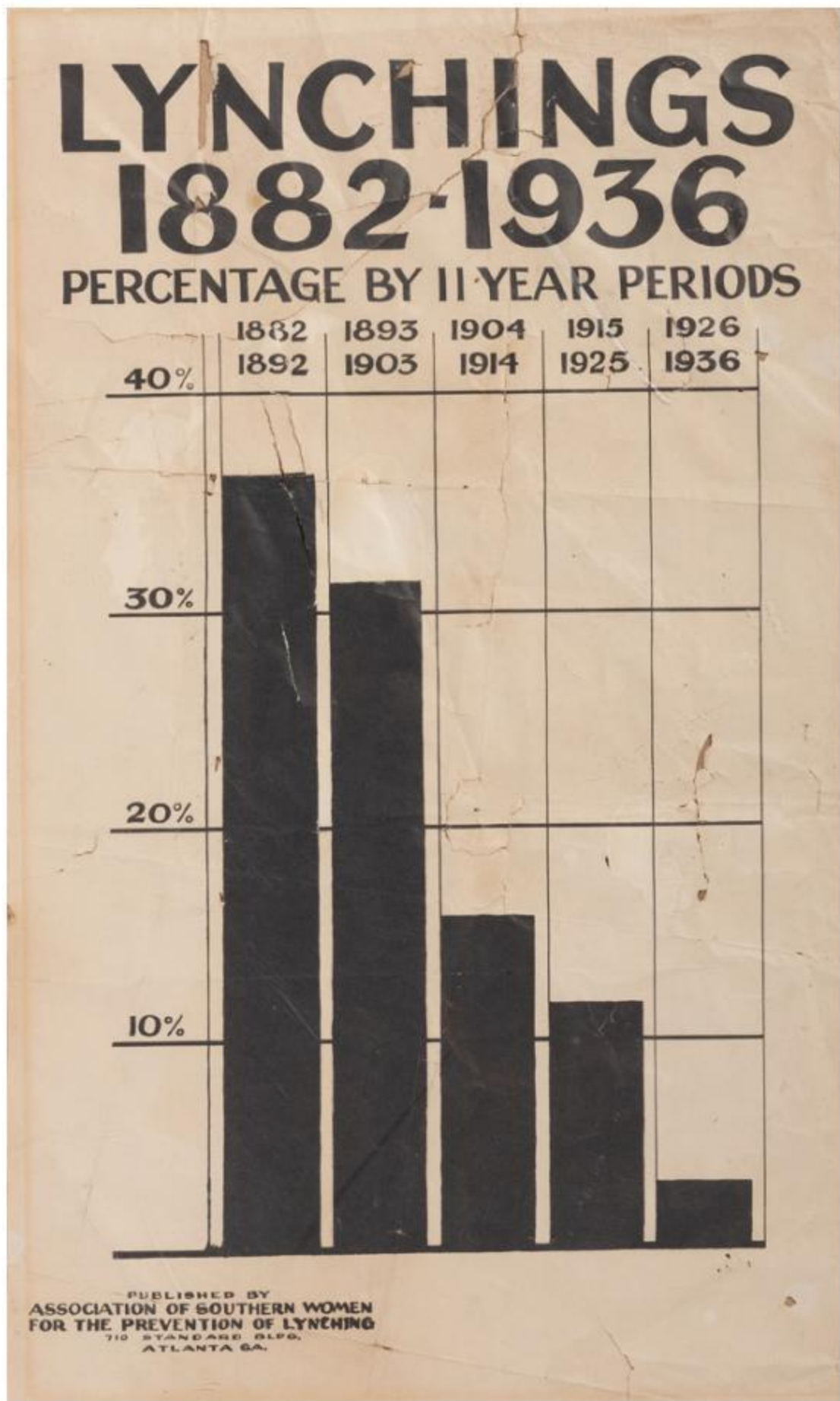
189
[CRIME & PUNISHMENT]. Press photograph of African American prisoners working on a Florida farm. New York: Keystone View Co., ca 1910s.

8 x 5 1/4 in. silver gelatin press photograph (edges curling upwards, few small pinholes in margins). Applied paper label with typed caption on verso.

View of convict laborers working on the Bradford Farm in Florida. Headed, “State asks that ‘Convict Farm’ be wiped out,” the caption states, in part, “The state of North Dakota has formally demanded that the State of Florida wipe out the ‘convict farm,’ which means practical slavery for the convicts.” The demand came following the death of a young North Dakota farmer named Martin Tabert, who was arrested while visiting Florida for “stealing a ride,” then killed by a “‘convict-labor’ whipping boss” while working on one of the “convict farms.”

\$200 - 300





190
[CRIME & PUNISHMENT]. *Lynchings 1882-1936*. Atlanta, GA: Association of Southern Women for the Prevention of Lynching, ca 1936.

15 1/4 x 25 7/8 in. (visible) (tears throughout, toned); matted and framed (not examined out of frame).

A broadside featuring a bar graph showing the apparent decline of lynchings from 1882 to 1936. Despite the presentation of data in this graph, there had been a large increase in lynchings around 1930, prompting the formation of the Association of Southern Women for the Prevention of Lynching (ASWPL). Dedicated to preventing and lobbying against the lynching of African Americans, the organization was composed exclusively of white, mostly upper-class women as they “believed that only white women could influence other white women.” Under this philosophy, they employed the “moral and social leverage of women in their local communities to create a new climate of opinion.”

\$500 - 700

191
[SEGREGATION]. “White” and “Colored” showers sign. Department of the Army, n.d.

11 x 4 3/4 in. light cardstock (some surface soiling). “White EM” (enlisted men) and “Colored EM” with arrows. “Form # 11734” printed lower left.

\$300 - 500

192
[CIVIL RIGHTS]. *Marriage Certificate*. Chicago: P.P. and F. Co., 1910.

15 3/4 x 20 in. chromolithograph (light edge and corner wear). Poster featuring an illustration at center of an African American couple taking their vows from an African American minister. The scene is surrounded by an elaborate chain and ribbon border, and a certification section is included below, intended to be filled in by the couple joined in holy matrimony.

\$400 - 600



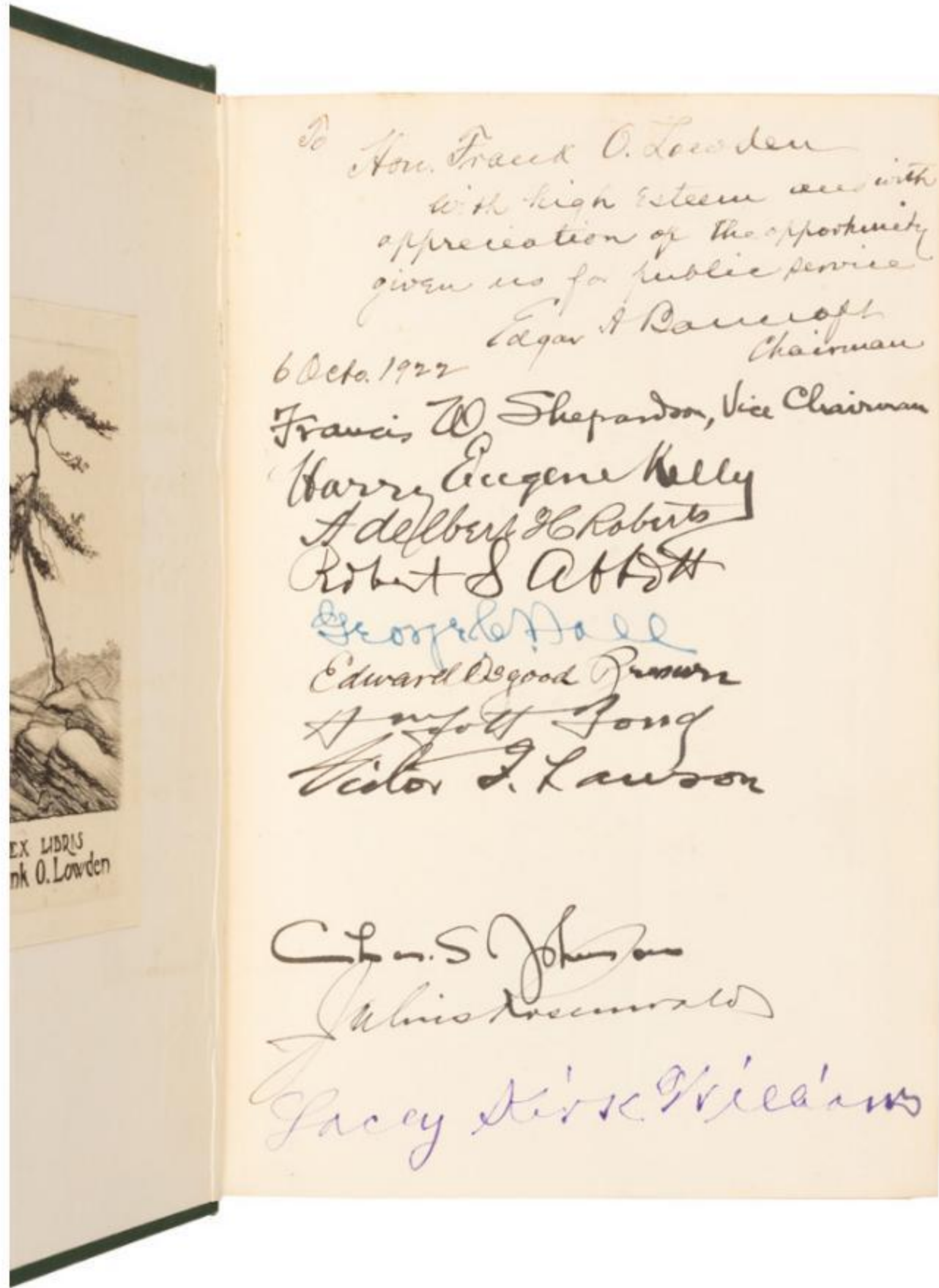
193
[CHICAGO COMMISSION ON RACE RELATIONS]. *The Negro in Chicago. A Study of Race Relations and a Race Riot*. Chicago: University of Chicago Press, 1922.

8vo. Photographic frontispiece and illustrations. (Minor spotting.)Original green cloth, spine gilt-lettered (some light wear). *Provenance*: Frank Lowden (1861-1943), 25th Governor of Illinois (bookplate, inscription).

FIRST EDITION, PRESENTATION COPY, INSCRIBED BY THE CHARIMAN, EDGAR A. BANCROFT: "To Hon. Frank O. Lowden with high esteem and with appreciation of the opportunity given us for public service. Edgar A. Bancroft Chairman." ADDITIONALLY SIGNED BY THE AUTHOR OF THE STUDY, CHARLES S. JOHNSON, AND MOST MEMBERS OF THE COMMISSION: Francis W. Shepardson (Vice Chairman), Robert Sengstacke Abbott, George Cleveland Hall, Adelbert H. Roberts, Lacey Kirk Williams, William Scott Bond, Edward Osgood Brown, Harry Eugene Kelly, Victor Lawson, and Julius Rosenwald.

The Chicago Commission on Race Relations was a non-partisan commission established as a response to the 1919 Chicago riots. The purpose of the commission, which was appointed by Illinois governor Frank Lowden and which comprised equal numbers African American and European American members, was to investigate the causes of the riots and make recommendations to prevent similar tragedies in future. *The Negro in Chicago* includes a review of the background of the riots and the riots themselves, and concludes with a series of recommendations and suggestions by the commission to the police, City Council, Board of Education, social and civic organizations, the public, employers and labor organizations, street car companies, restaurants, theaters, stores, and to the press. A SUPERB ASSOCIATION COPY.

\$400 - 600

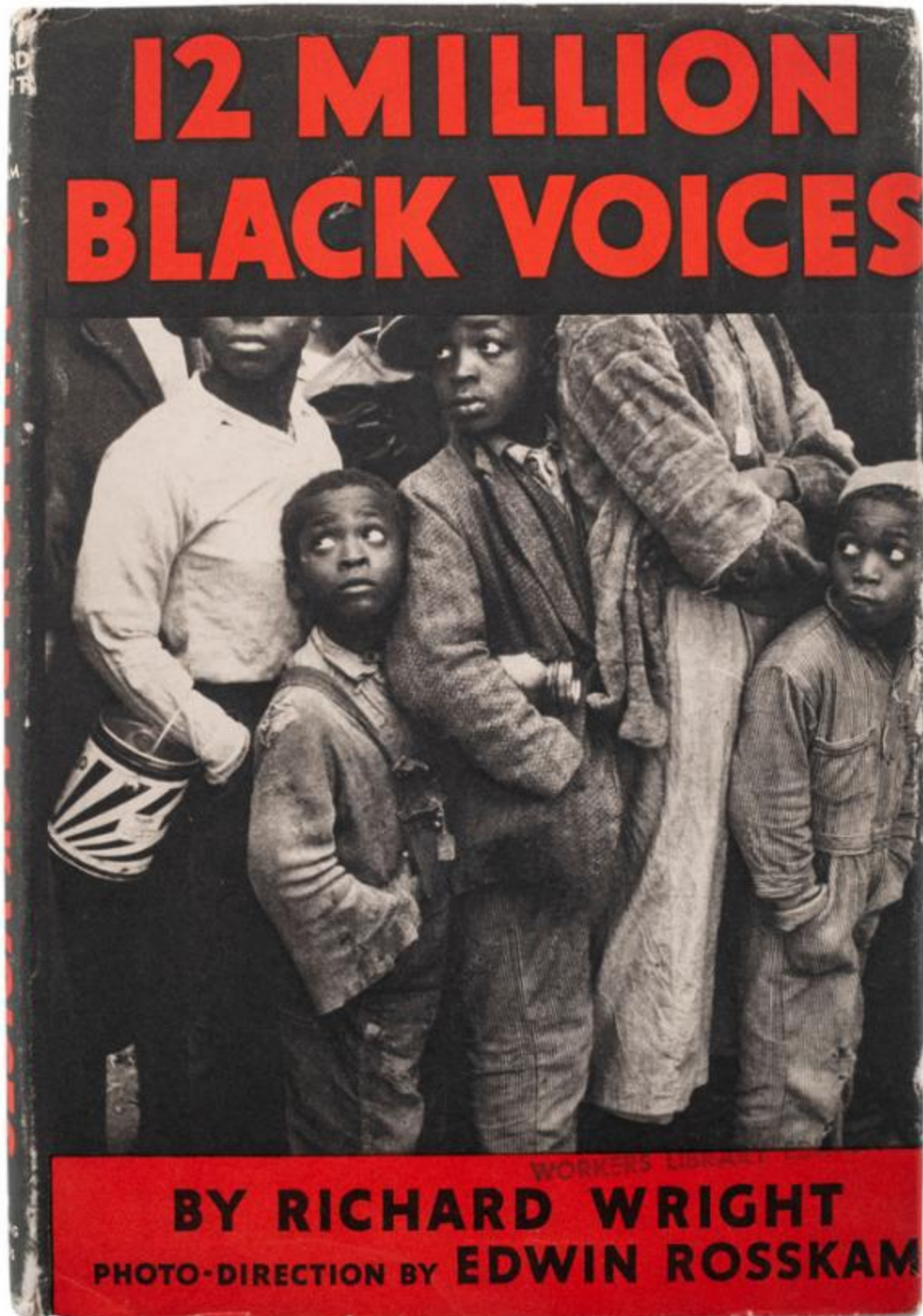


194
[POLITICS]. A group of 2 broadsides, including *Who's a Democrat!* Chicago: Colored Division, Republican National Committee, ca 1930s.

7 3/4 x 13 1/4 in. broadside (minor horizontal crease at center), after an 1891 photogravure published by Rombach & Groene likely as an early Republican political piece. This later version has been altered to include the addition of a newspaper at the young man's feet with the headline "Lynch 2 More in FLA." By the 1920s and 1930s, both parties were actively courting Black voters and the Republicans continued to emphasize their abolitionist legacy.

[With:] 10 3/4 x 16 3/4 in. lithographed poster after broadside, lacking newspaper. RAC (Republican Action Committee), 1984.

\$400 - 600

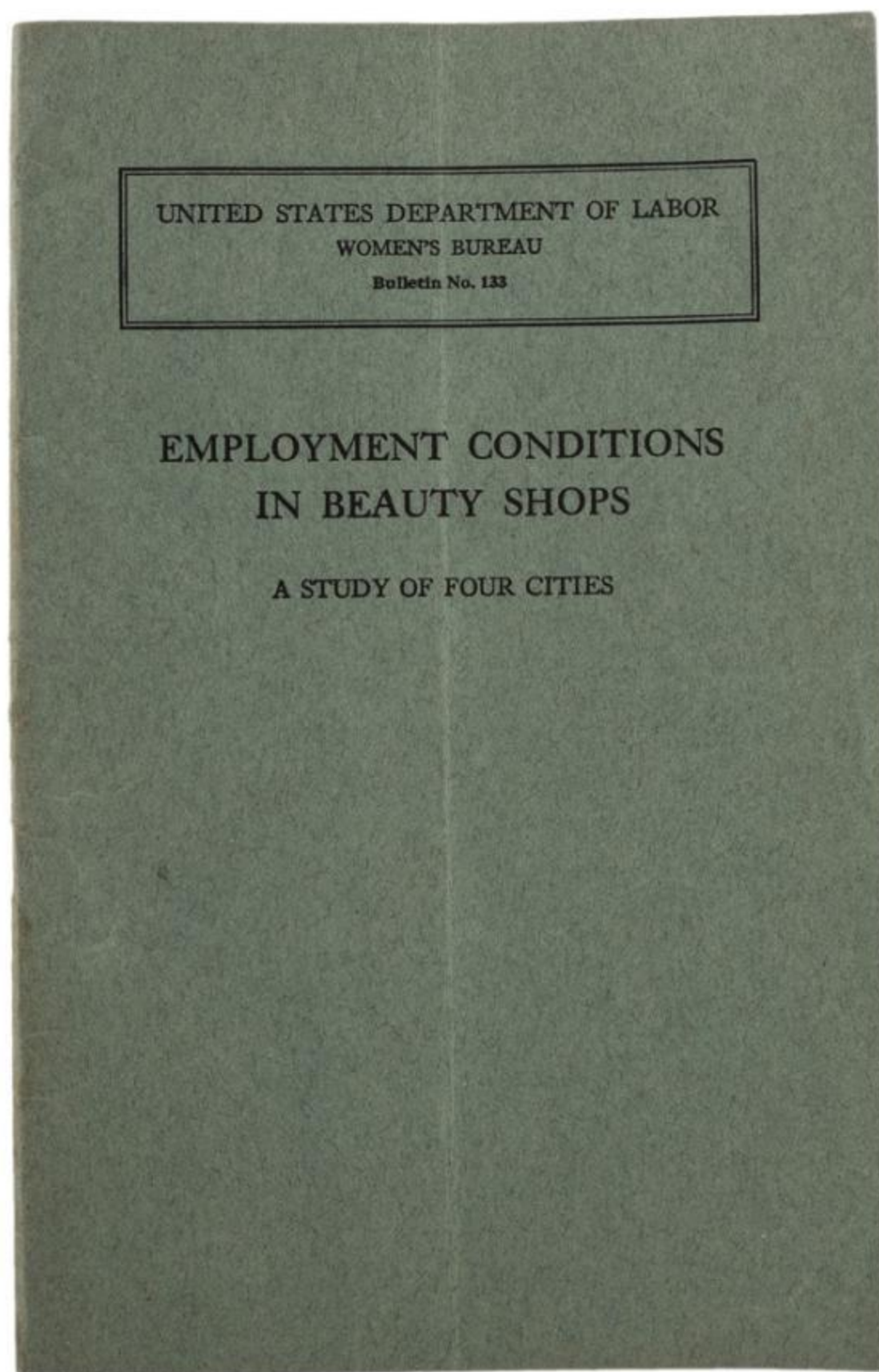


195
WRIGHT, Richard. *12 Million Black Voices*. Photo-Direction by Edwin Rosskam. New York: The Viking Press, 1941.

4to. Photographic illustrations throughout. Original publisher's oatmeal cloth; original publisher's illustrated dust jacket (minor scuffs at extremities, corners clipped).

FIRST EDITION photodocumentary book with images of African Americans taken by the Farm Security Administration and selected by Edwin Rosskam with the text written by Richard Wright. In the foreword, Wright explains his focus: "It is not, however, to celebrate or exalt the plight of the humble folk who swim in the depths that I select the conditions of their lives as examples of normality, but rather to seize upon that which is qualitative and abiding in Negro experience, to place within full and constant view the collective humanity whose triumphs and defeats are shared by the majority, whose gains in security mark an advance in the level of consciousness attained by the broad masses in their costly and tortuous upstream journey."

\$300 - 500



196

[BUSINESS]. ERICKSON, Ethel. *Employment conditions in beauty shops: a study of four cities*. Washington, DC: US Government Printing Office, 1935.

8vo. Charts and tables. (Dampstain to lower-left corner, soft vertical crease.) Original publisher's green-blue wrappers (vertical crease).

FIRST EDITION study conducted by the Women's Bureau under the United States Department of Labor. The study includes a study of "White shops" and of "Negro beauty shops" with each covering occupations, wages, hours, and workers.

\$250 - 350

197

[BUSINESS]. GILBERT, Don (1919-ca 2003). Archive of Dallas *Negro City Directory*, *Applause* magazines, and personal effects of editor and businessman Don Gilbert.

Don Gilbert was an enterprising and prolific businessman who operated out of Dallas, Memphis, Arkansas, and elsewhere. He graduated from Clark College in Atlanta and would study further at Brooklyn Law School and City College of New York. He is best remembered for compiling and publishing the Dallas, Texas *Negro City Directory*, his copy of the 1947-1948 edition of which is included here. He also was the founder and editor of *Applause: The Magazine of Inspiration*, a Dallas-based periodical for a Black audience, several issues are present in the archive, including the extremely scarce first issue. Housed in Gilbert's briefcase, the archive includes other items, manuscripts, and ephemera from his career. For a complete listing of items, please visit www.hindmanauctions.com.

GILBERT, Don, editor, his copy. *Negro City Directory*, 1947-1948. Dallas: Don Gilbert & T.W. Pratt; Dallas Negro Chamber of Commerce, 1947. 4to. Pictorial illustrations throughout. (Minor toning, light wear to page edges.) Original publisher's red cloth (lacking spine, cover cloth lacking board, rear board lacking cloth, creased). FIRST EDITION, SIGNED "DG of Memphis TN" to interior rear board. RARE, OCLC locates four copies.

[With:] *Applause: The Magazine of Inspiration*. Dallas, TX, 1944-1949. 9 issues (incomplete run). Dallas, TX: Applause Publishing Company, 1944-1949. 4to, 9 issues numbering: Vol. 1, No. 1, 1944; Vol. 1, No. 5, December 1946 (with erroneous April 1947 cover stapled); Vol. 1, No. 7, January 1947; Vol. 1, No. 9, April 1947 (lacking cover wrappers); Vol. 1, No. 12, July-August 1947; Vol. 2, No. 2, June 1948 (lacking cover wrappers); Vol. 2, No. 3, September 1948; Vol. 3, No. 4, November 1948; Vol. 4, No. 2, August 1949. (Creasing, wear.) Original pictorial wrappers (some creasing, minor soiling).

Includes the very first issue published in 1944 (month not specified). Danky-Hady lists the start of publication as 1946, however, it is clear that the first issue was issued in 1944 and that publication was on hiatus or sporadic throughout 1945 and 1946. Notably, Vol. 2, No. 2, June 1948 has extensive notes throughout, especially the prices paid for advertisements in pink marker, and pencil notes noting "Paid." RARE: Not in Potter or North Carolina Central University, *Newspapers and Periodicals By and About Black People*. Danky-Hady 475. Limited holdings in libraries recorded by Danky-Hady, no institution appears to have the first issue.

[Also with:] Personal effects, ephemera related to Gilbert's business and social activities, manuscript resume drafts, and correspondence.

\$600 - 800



198

[CIVIL RIGHTS]. A group of ephemera from the early Civil Rights era, especially politics, comprising:

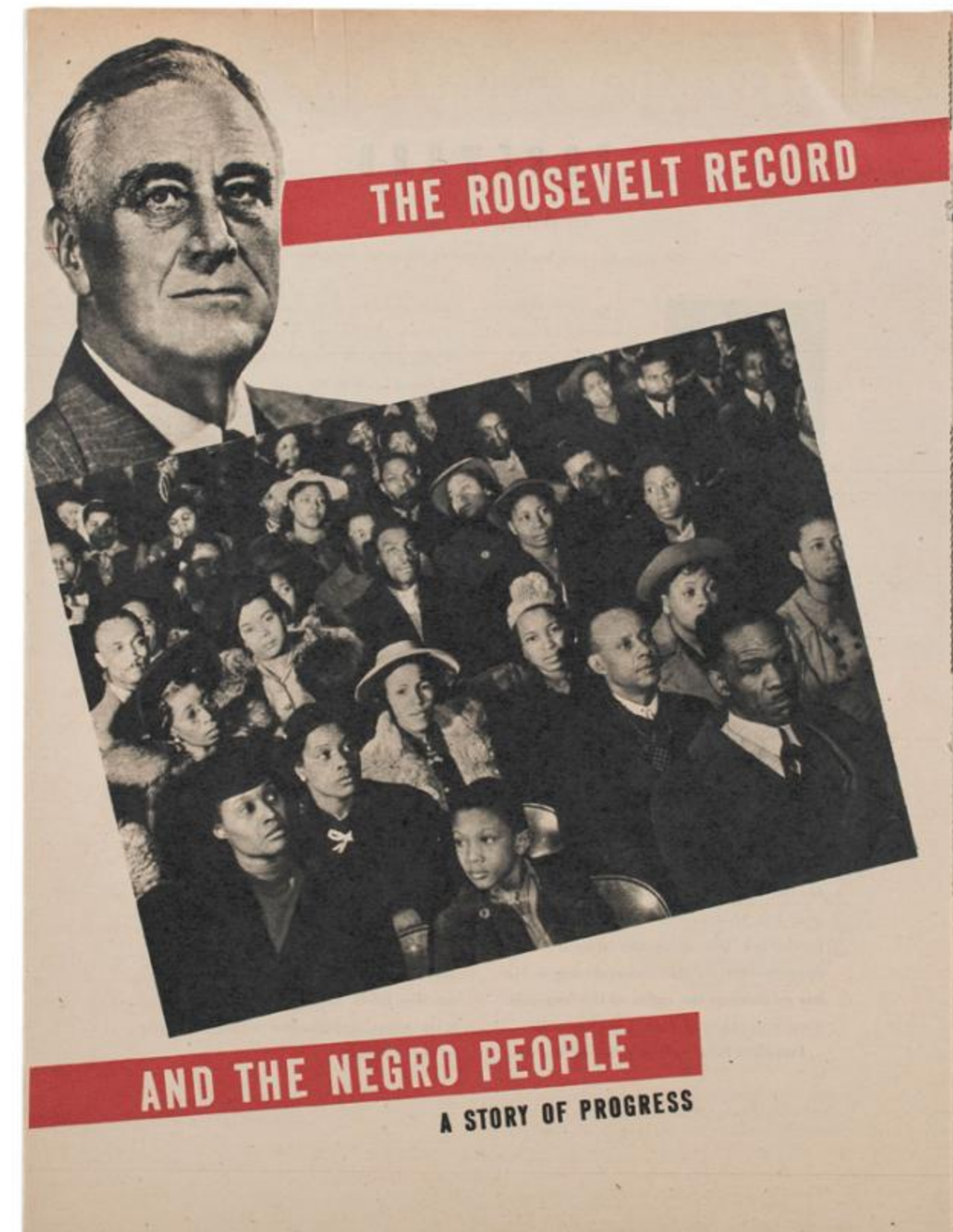
DAWSON, William J. *The Roosevelt Record and the Negro People: A Story of Progress*. [New York?]: [Democratic national Committee?], [1944?]. 4to. Illustrated. Original wrappers (minor toning). RARE: OCLC locates only 1 copy.

[With:] *The Lynching of Claude Neal*. [New York]: The National Association for the Advancement of Colored People, 1934. – DAMON, Anna. *Victory: Decision of the United States Supreme Court in the Case of Angelo Herndon, April 1937*. Chicago: International Labor Defense, 1937. Report on the trials of labor leader by the legal defense arm of the Communist Party. – Together, 2 pamphlets, 8vo and 4to, condition generally very good, minor toning.

[Also with:] THURMOND, J. Strom. *President Truman's So-Called Civil Rights Program*. Columbia, SC: [Columbia Democratic Party], 1948. – BYRNES, James F. *Inaugural Address of the Honorable James F. Byrnes as Governor of South Carolina*. Columbia, SC: N.p., 1951. – Together, 2 pamphlets, 8vo, condition generally very good.

Collection of Tom Charles Huston

\$300 - 500



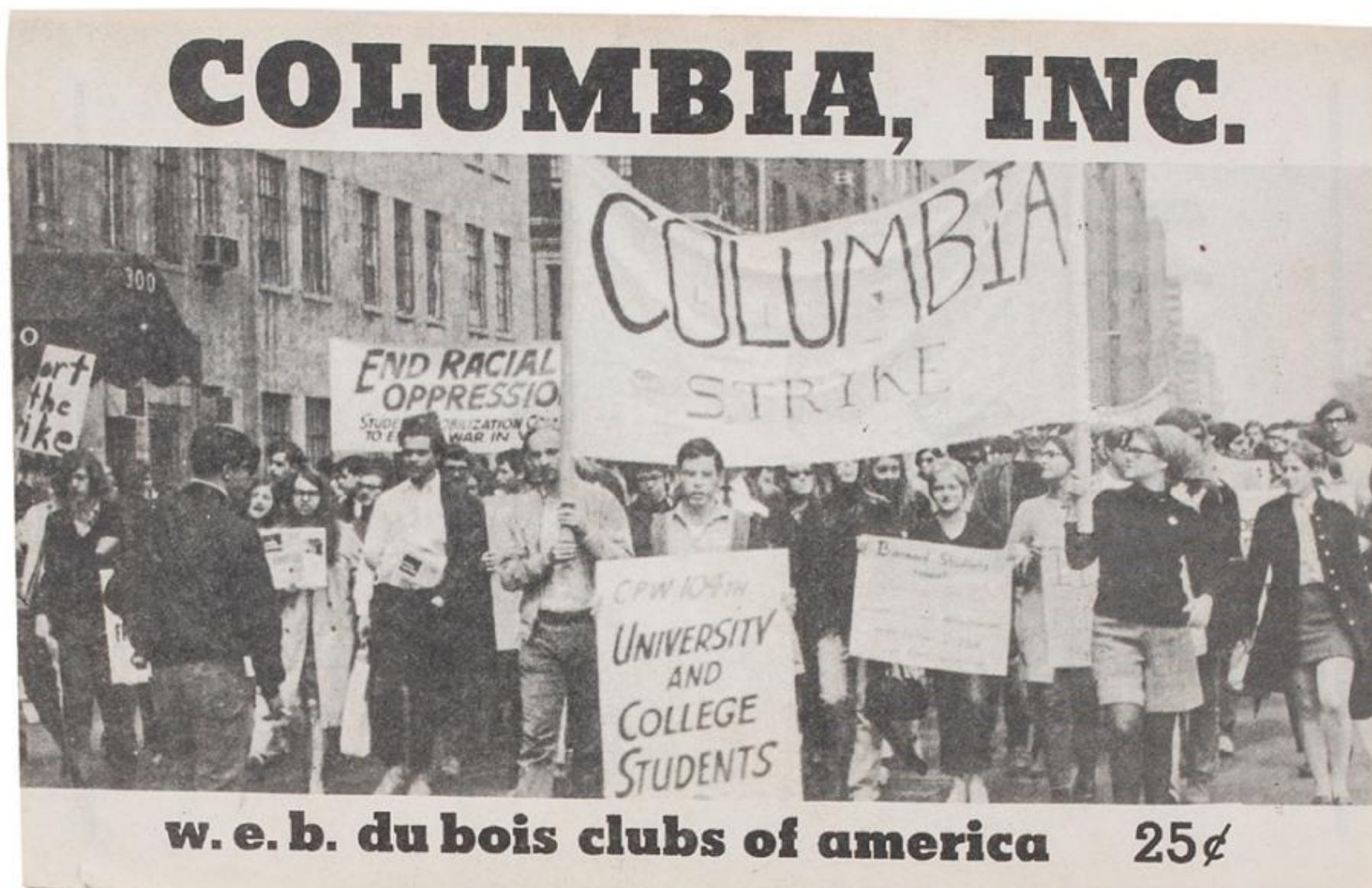
199

[CIVIL RIGHTS]. A group of ephemera related to Civil Rights leaders in the early 20th Century including W.E.B. DuBois and Booker T. Washington, comprising:

[WASHINGTON, Booker T. (1856-1915).] Invitation to an address by Booker T. Washington. [Philadelphia]: n.p., [1899]. 5 x 4 in. printed invitation. – ANDERSON, Marian (1897-1993). *Marvin McDonald presents Marian Anderson in Concert*. [Atlanta?]: n.p., 1940. 6 x 9 in. program. – MICHAUX, Lightfoot Solomon (1885-1969). *Inaugural Songfest in Honor of the President of the United States of America*. [Washington?]: n.p., 1949. 4 9/16 x 2 1/2 in. printed ticket. – *A Report by the General Legislative Investigating Committee to the Mississippi State Legislature Concerning the Occupation of the Campus of the University of Mississippi September 30, 1962 by the Department of Justice of the United States*. Belmont, MA: American Opinion, 1962. 3 7/8 x 9 in. booklet. – [DU BOIS, William Edward Burghardt (1868-1963)]. *Address Delivered by the Rev. William Howard Melish at the Memorial Service of the Late Dr. W.E.B. Du Bois at the Aggrey Memorial Church, Achimota College, Accra, Ghana, on Sunday 29th September, 1963*. Brooklyn, NY: William Howard Melish, 1963. 5 1/2 x 8 1/2 in. booklet. – APTHEKER, Bettina (b. 1944). *Columbia, Inc.* New York: W.E.B. Du Bois Clubs of America, 1968. 5 1/2 x 8 1/4 in. booklet – Together, 6 items, condition generally very good.

Collection of Tom Charles Huston

\$300 - 500



200

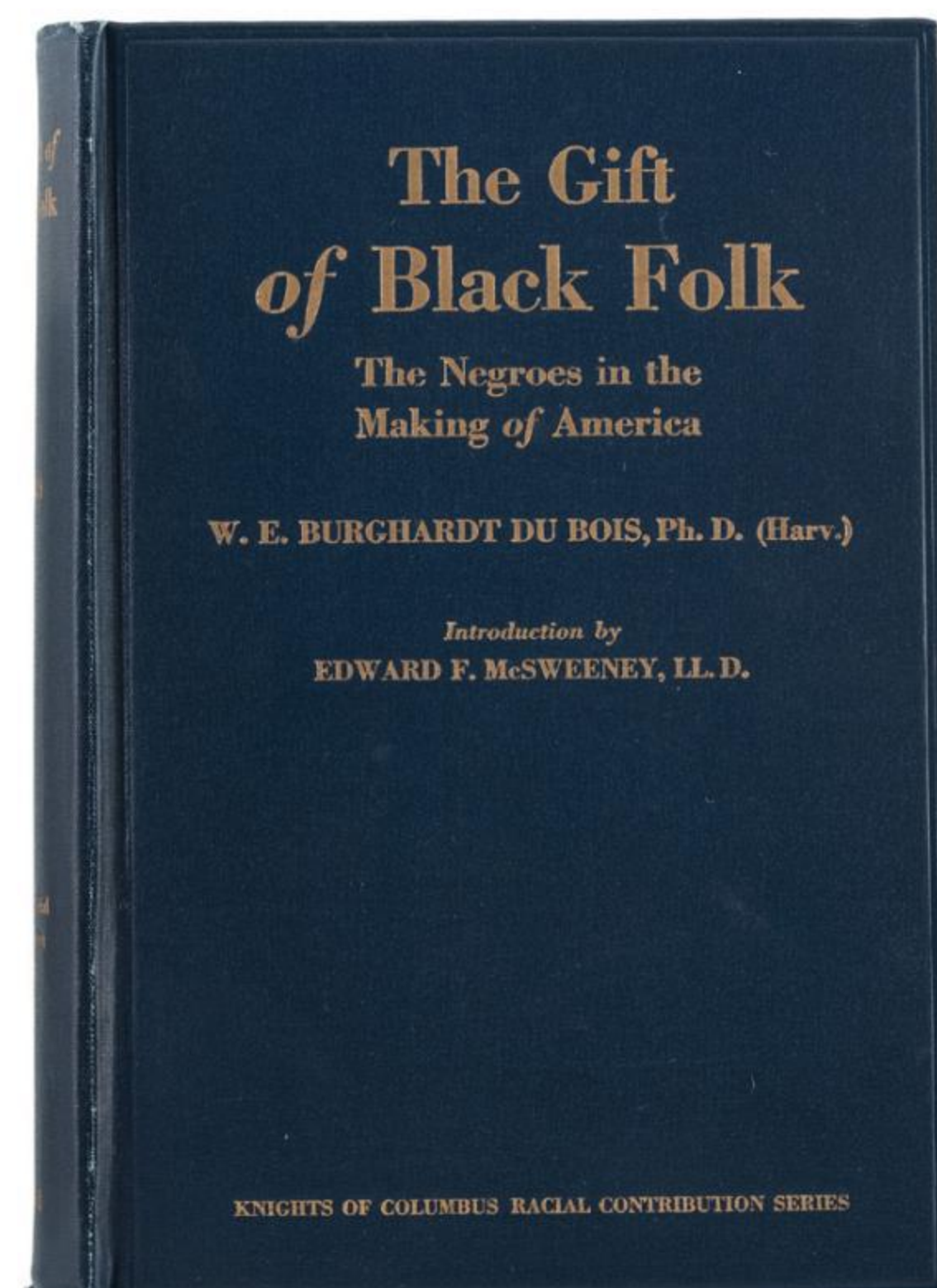
[DU BOIS, William Edward Burghardt (1867-1963)]. *The Gift of Black Folk*. Boston: The Stratford Co., 1924.

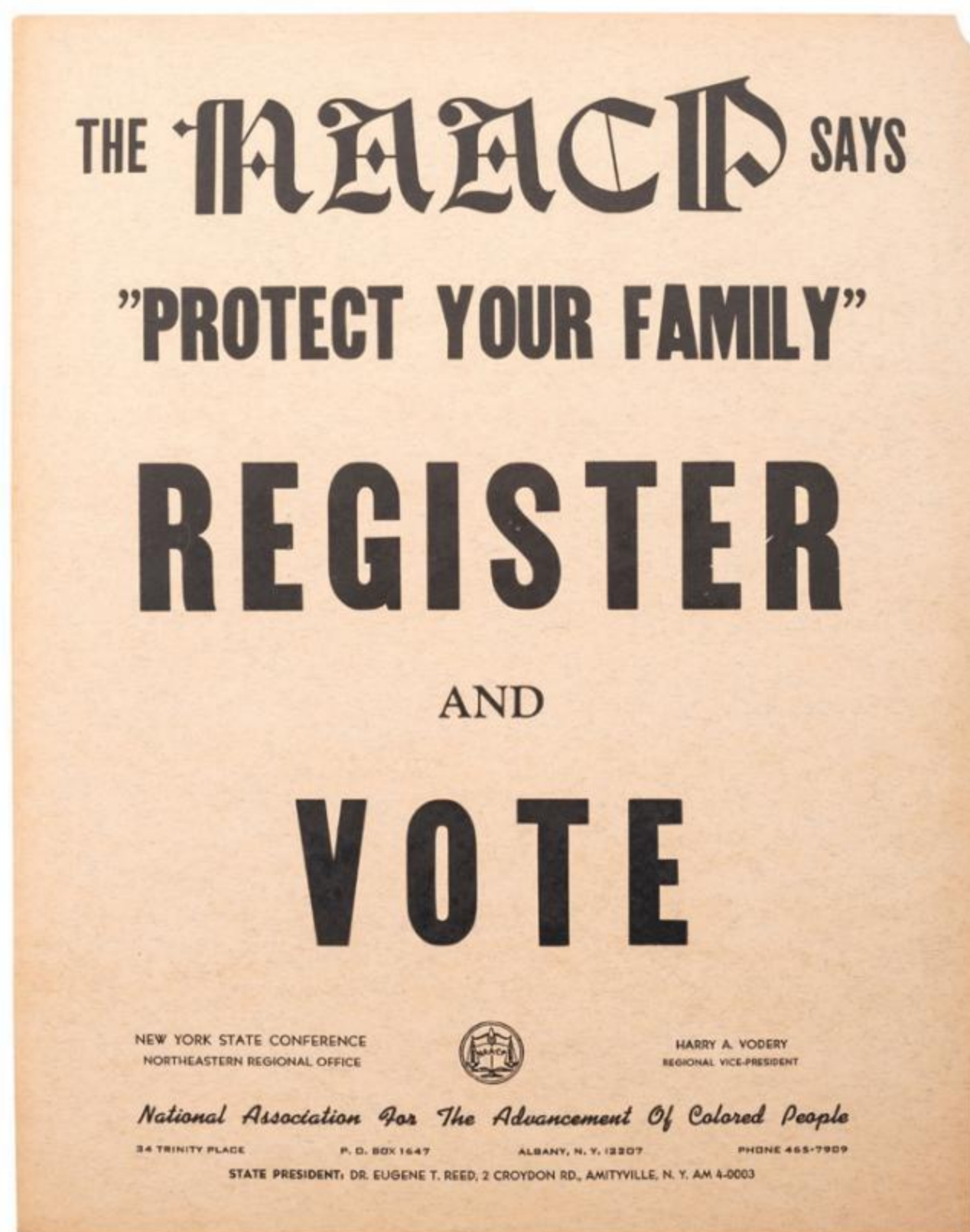
8vo. (Minor toning.) Original publisher's navy blue cloth gilt (very minor wear to spine caps). Provenance: Thomas Johnson (gift inscription, bookplate).

FIRST EDITION, INSCRIBED BY SHIRLEY GRAHAM DU BOIS to Thomas O. Johnson, a prominent dentist in the Harlem community and friends with Langston Hughes and other figures of importance. This copy is inscribed "To Tom -From Shirley, Christmas 1924" alongside a small Christmas card signed "Tom Dear - From Shirley."

Graham authored several books, was a playwright, composer, and activist for African American causes among others. She won the Messner and the Anisfield-Wolf prizes for her work. She composed the musical score for the 1932 opera "Tom Tom: An Epic of Music and the Negro." Performed by an all-Black cast and orchestra, its Cleveland performances were met with great acclaim. Graham had met DuBois when she was a young girl and the two were married years later in 1951.

\$300 - 500





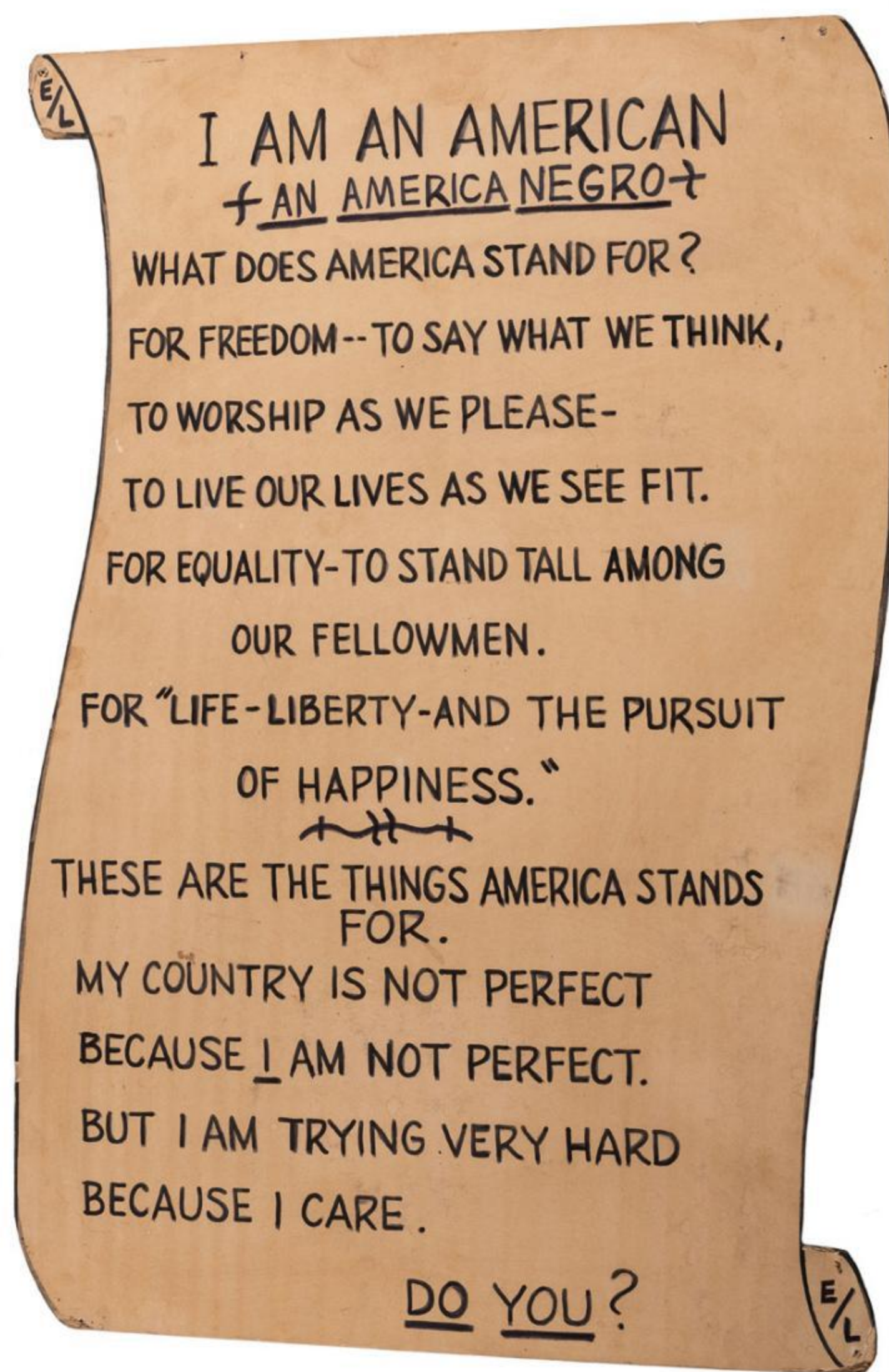
201

[CIVIL RIGHTS]. *The NAACP Says "Protect Your Family." Register and Vote.* Albany: National Association for the Advancement of Colored People, ca 1966.

11 x 14 in. poster printed on red cardstock (small chip top right corner).

Possibly produced for the 1966 New York State elections which saw the election of Nelson D. Rockefeller as governor. RARE: No copies located by OCLC or in the University of Albany's NAACP Albany Branch Records, 1966-1988.

\$400 - 600



202

[CIVIL RIGHTS]. LEE, Edward, attributed. *I am an American Negro.* Jackson, MS: July 1963.

20 x 30 in. handmade sign on Bainbridge Board, initialed "EL" at top left and bottom right, and inscribed on verso, "Edward Lee, July 1963, Jackson, Miss." (small pinholes at each edge for hanging and some edge/corner wear).

Edward Lee and his wife operated "The Edward Lee," one of a small number of Black-owned hotels in Jackson, Mississippi. It served as an important hotel for African Americans in Mississippi during the Civil Rights movement. Although there is a lack of conclusive evidence, it seems likely that this sign was created by the same Edward Lee and possibly displayed at his establishment.

\$500 - 700



203

[CIVIL RIGHTS]. CRUMP, Johnnie R. (1905-1975), photographer. Photograph of African American men posed in front of Civil War monument. Vicksburg, MS: ca 1950s.

5 x 4 in. silver gelatin photograph (light corner wear, light spotting). Johnnie Crump's Vicksburg, MS, ink stamp on verso. View of 4 African American men dressed in suits, standing before an automobile that is parked in front of a Civil War monument at the Vicksburg, MS, military park.

Self-taught, African American photographer Johnnie Crump documented the lives of black subjects in Mississippi under segregation during the 1940s-1950s. Crump, who was friends with Medgar Evers, was very involved in the Civil Rights movement and was a member of the NAACP along with his wife Clara.

\$150 - 250

204
[KING, Martin Luther, Jr. (1929-1968]. CRUMP, Johnnie R. (1905-1975),
photographer. Martin Luther King, Jr. Vicksburg, MS: ca 1960s.

5 x 7 in. silver gelatin photograph (loss to lower left corner, with adhesive repair
to verso, minor diagonal crease through top left). Johnnie Crump's Vicksburg,
MS, ink stamp on verso.

Only known photograph of Martin Luther King, Jr., taken by African American
photographer Johnnie Crump.

\$300 - 400

205
NO LOT



206
[KING, Martin Luther, Jr. (1929-1968)]. *Rally for Freedom in Support of the
Birmingham Movement*. Wrigley Field, Los Angeles, CA: 26 May 1963.

4pp, folio, 7 x 8 1/2 in. (horizontal crease at fold as well as scattered creasing).

Program cover identifies featured presenters as Dr. Martin Luther King, Jr., Dick
Gregory, Rev. Wyatt Walker, and Rev. Ralph Abernathy. Interior lists "Participating
Organizations," as well as individual names under "Publicity," "Community Contact,"
"Ushers," and "Citizens Committee."

Martin Luther King, Jr. was arrested in Birmingham, Alabama, on 12 April 1963,
and penned his "Letter from Birmingham Jail" while spending more than a week in
confinement there. The Rally for Freedom, held in Los Angeles just over a month
later, was a fundraising event for the Southern Christian Leadership Conference. It
was specifically organized to aid the SCLC in meeting the cost of bail and appeal
bonds. Harnessing the star-power and financial wherewithal of Hollywood elites
such as Sammy Davis, Jr., Dorothy Dandridge, Paul Newman, Rita Moreno, and
Marlon Brando, the event helped raise awareness for the Civil Rights movement
and an estimated quarter of a million dollars. Approximately 30,000 people were in
attendance at the event.

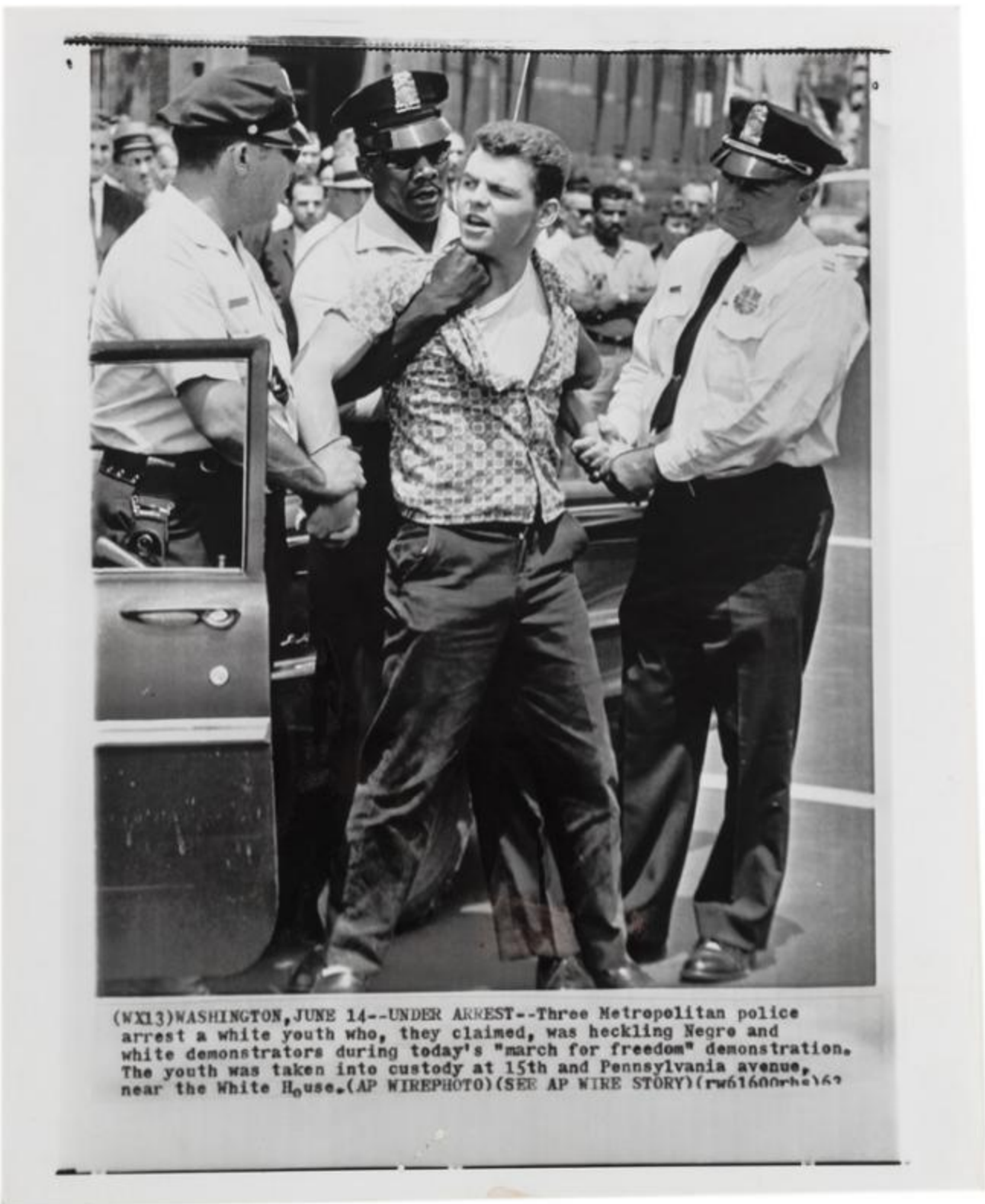
\$300 - 500

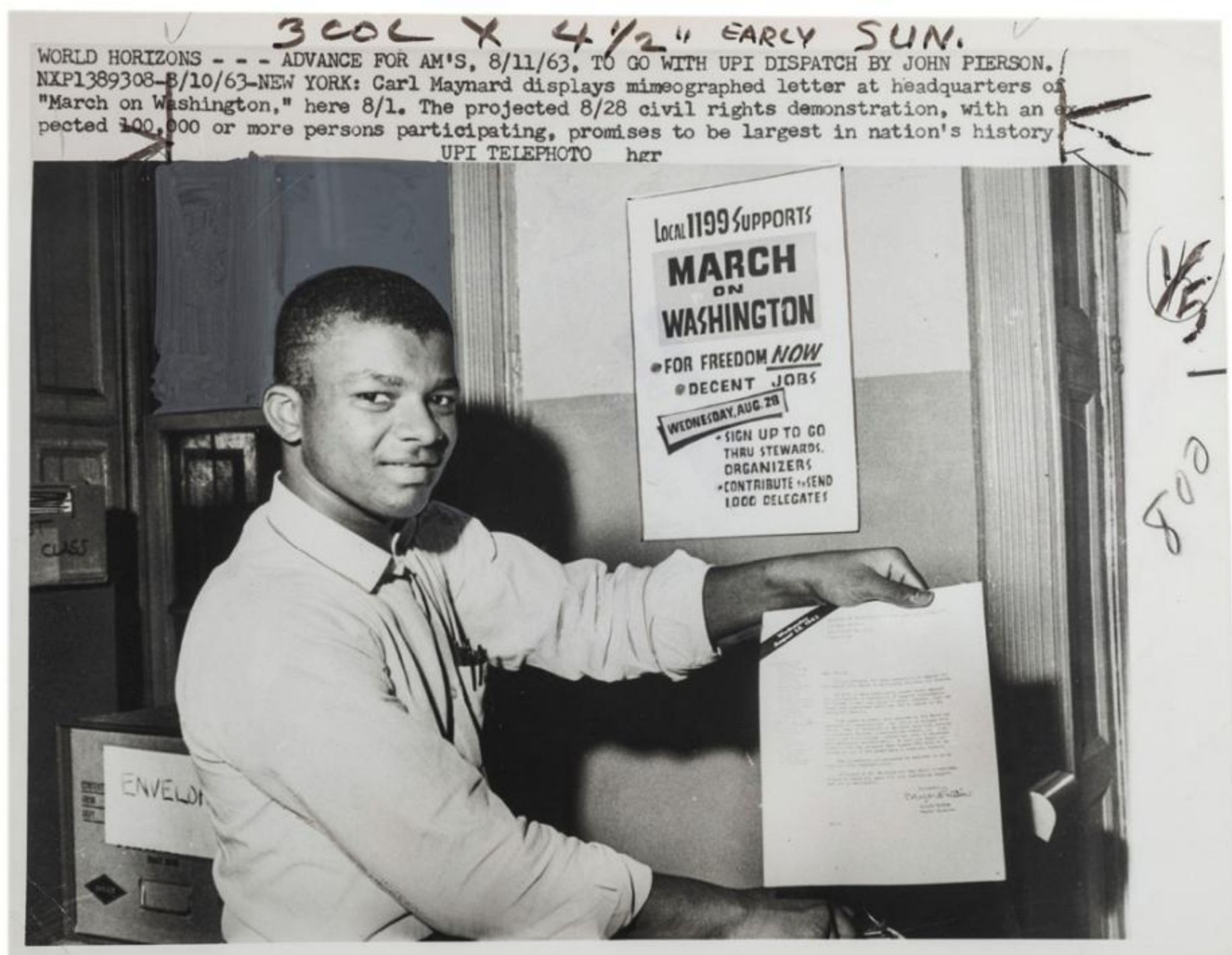
207
[CIVIL RIGHTS]. Press photograph of Washington, DC, police arresting a white
male for purportedly heckling demonstrators during a "march for freedom."
Washington, DC, 15 June 1963.

8 x 10 in. silver gelatin photograph (small staple holes in lower margin,
few spots). Caption in negative in lower margin. Notations, ink stamps, and
newspaper clipping on verso, with headlines, "2,000 Boo, Cheer Bobby on
Rights in Capital March." The partial clipping references a two-hour "march
for freedom" through Washington, capped by a meeting with Attorney General
Robert F. Kennedy.

The photograph captures three police, including an African American officer,
seizing a young white man who was accused of heckling African American and
white demonstrators.

\$200 - 300





208

[CIVIL RIGHTS]. Press photograph of Carl Maynard, a young African American at the March on Washington headquarters, posed with letter and poster promoting the upcoming demonstration. New York, 11 August 1963.

9 x 7 in. silver gelatin photograph (light corner wear, inked notations on recto and verso). Caption in negative in upper margin, notations on recto and verso, multiple ink stamps on verso.

\$200 - 300

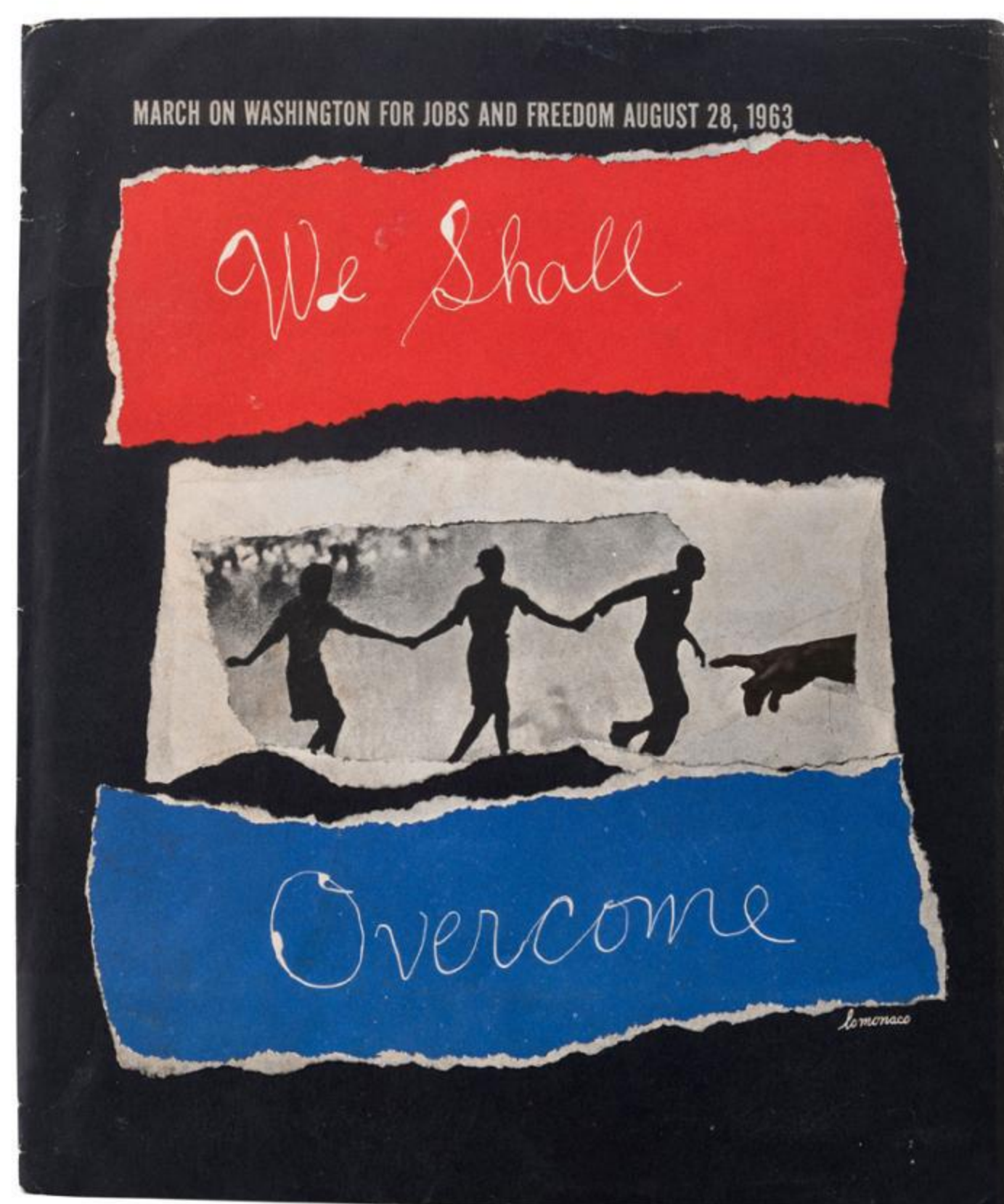
209

[CIVIL RIGHTS]. LO MONACO, Louis (20th century). *March on Washington for Jobs and Freedom August 28, 1963: We Shall Overcome*. New York: Urban League, [1963].

4to. 5 collage prints by Lo Monaco. Original publisher's pictorial folder (very light creasing at edges, discoloration and chip to rear wrapper).

FIRST EDITION folio created for the historic March on Washington where Dr. Martin Luther King, Jr. delivered his "I Have a Dream" speech. The prints depict, "man's inhumanity, his cruelty to his fellow human being. This memento, we believe, will inspire us to assert man's decency and goodness through an understanding of anguish." (Introduction, p.1) With facsimile signatures from march leaders including Dr. King, A. Philip Randolph, James Farmer, Roy Wilkins, Whitney M. Young, Jr., and Josephus, often called the "last living slave."

\$500 - 700



210

KING, Martin Luther, Jr. (1929-1968). *I Have a Dream - The Life of Martin Luther King*. 16 mm film.

13 3/4 in. reel in Stanley-Winthrop, Inc. case. Labels along the side indicate the title and item number.

35 minute black-&-white film originally produced for CBS news and contains parts of his famous speech given 28 August 1963 on the steps of the Lincoln Memorial in Washington during the March for Jobs and Freedom. It also includes news footage from the civil rights demonstrations of the 1950s and 1960s.

Does not appear to have ever been played, as the edges of the film are smooth and leader tape intact.

\$300 - 500



Detail

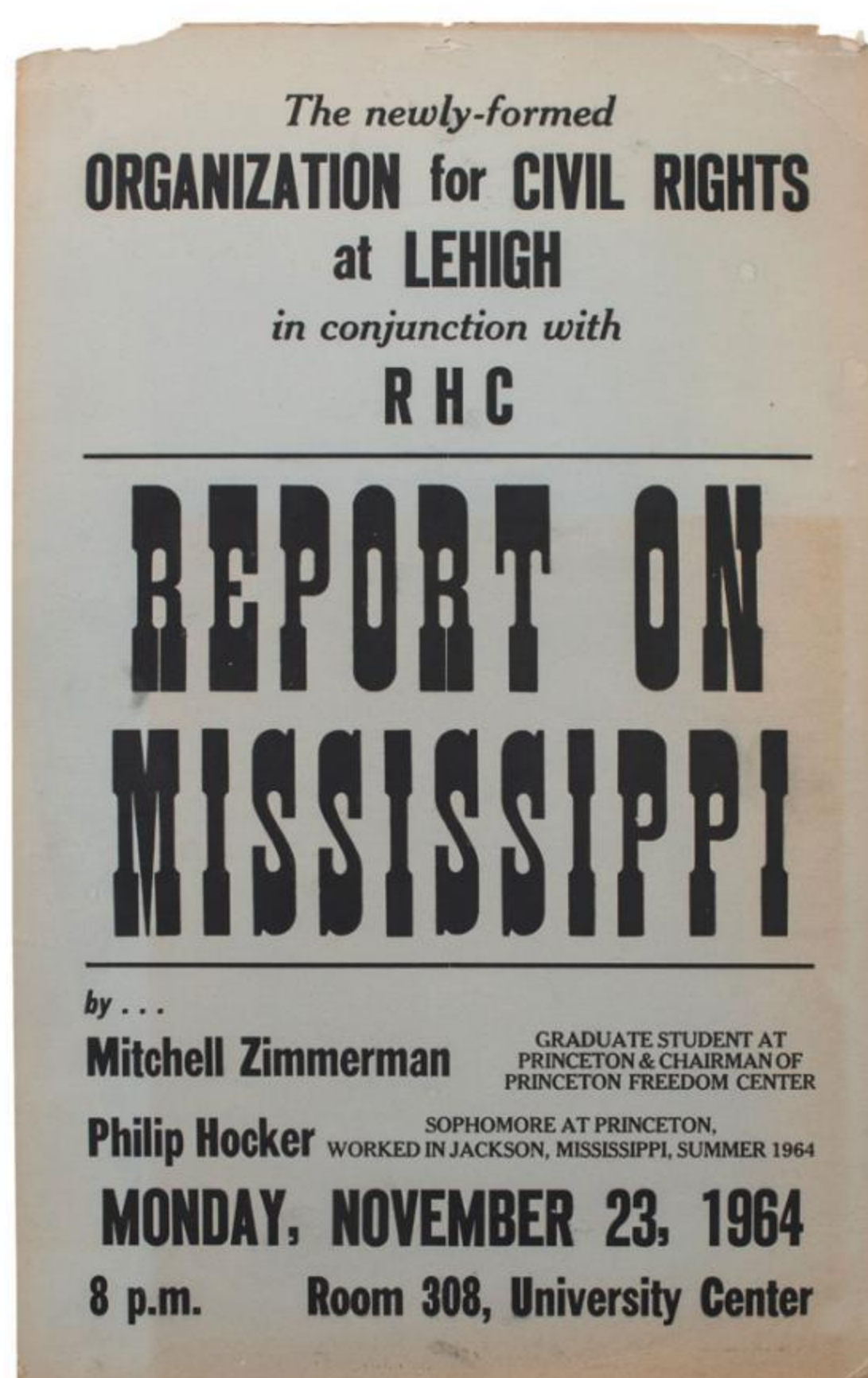
211

[CIVIL RIGHTS - MISSISSIPPI]. Press photograph of press conference during which FBI director J. Edgar Hoover appointed Roy K. Moore as agent in charge of strengthened FBI force in Mississippi following the disappearance of the three civil rights workers. Jackson, MS, 11 July 1964.

10 x 8 in. silver gelatin photograph (minor corner wear). Caption in negative in right margin, ink stamps on verso.

Mississippi governor Paul Johnson is shown answering questions at a Jackson, MS, press conference prior to J. Edgar Hoover's announcement (seated at right), appointing Roy K. Moore as chief FBI agent in Mississippi following the June 1964 disappearance of Congress of Racial Equality (CORE) civil rights workers, James Chaney, Michael Schwerner, and Andrew Goodman. The three men were killed by members of the KKK in Philadelphia, MS, on 21 June 1964, and because of the efforts of Moore and his agents, 19 men were indicted and 7 were convicted.

\$200 - 300



212

[CIVIL RIGHTS]. *Report on Mississippi*. [Bethlehem, PA?]: [Lehigh University], 1964.

14 x 22 in. letterpress broadside (toning and some chipping to edges).

Bold black text invites readers to hear a "Report on Mississippi" given by two Princeton-associated speakers, Mitchell Zimmerman and Philip Hocker, on 23 November 1964. The report is presented by "The newly-formed Organization for Civil Rights at Lehigh in conjunction with RHC."

Collection of Tom Charles Huston

\$300 - 500

213

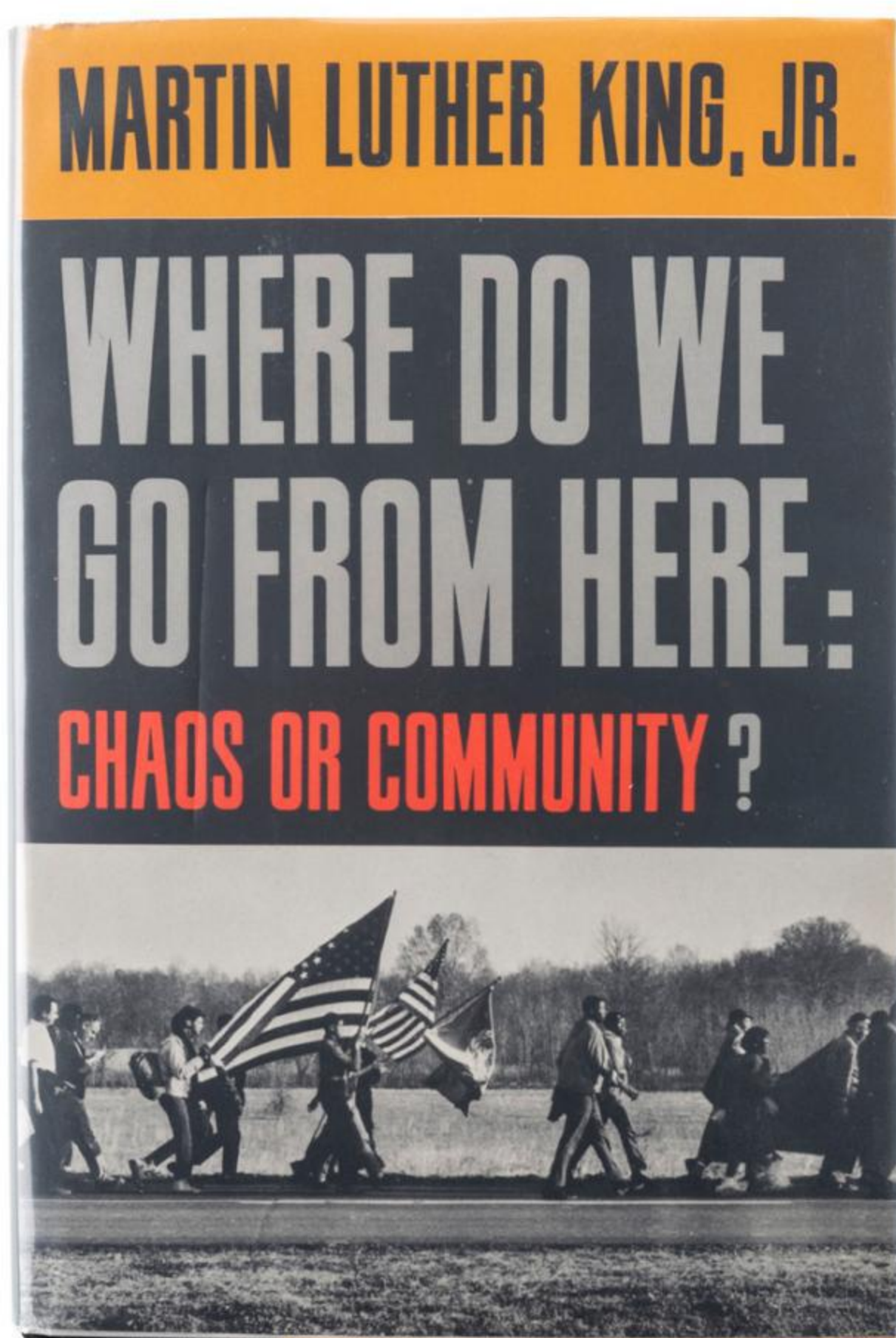
[CIVIL RIGHTS]. Press photograph of marchers camping near Selma for the night. Selma, AL, 21 March 1965.

10 x 6 1/4 in. silver gelatin photograph (trimmed along top edge, 1/8 in. tear along right edge, some light creasing and stamped impressions in print). Newspaper clippings, ink stamps, and notations on verso.

Following the first leg of the 50-mile, 5-day march to Montgomery, AL, to protest denial of African American voting rights, the marchers are shown at their first overnight campground, which consisted of four large tents erected in a cow pasture.

\$200 - 300





214

KING, Martin Luther, Jr. (1929-1968). *Where Do We Go from Here: Chaos or Community?* New York: Harper & Row, 1967.

8vo. Half-title. Original publisher's yellow boards baked in black cloth; original publisher's pictorial dust jacket (impression on front cover).

FIRST EDITION of King's fourth and last book with a secretarial signature in the style of King to front free endpaper.

\$250 - 350

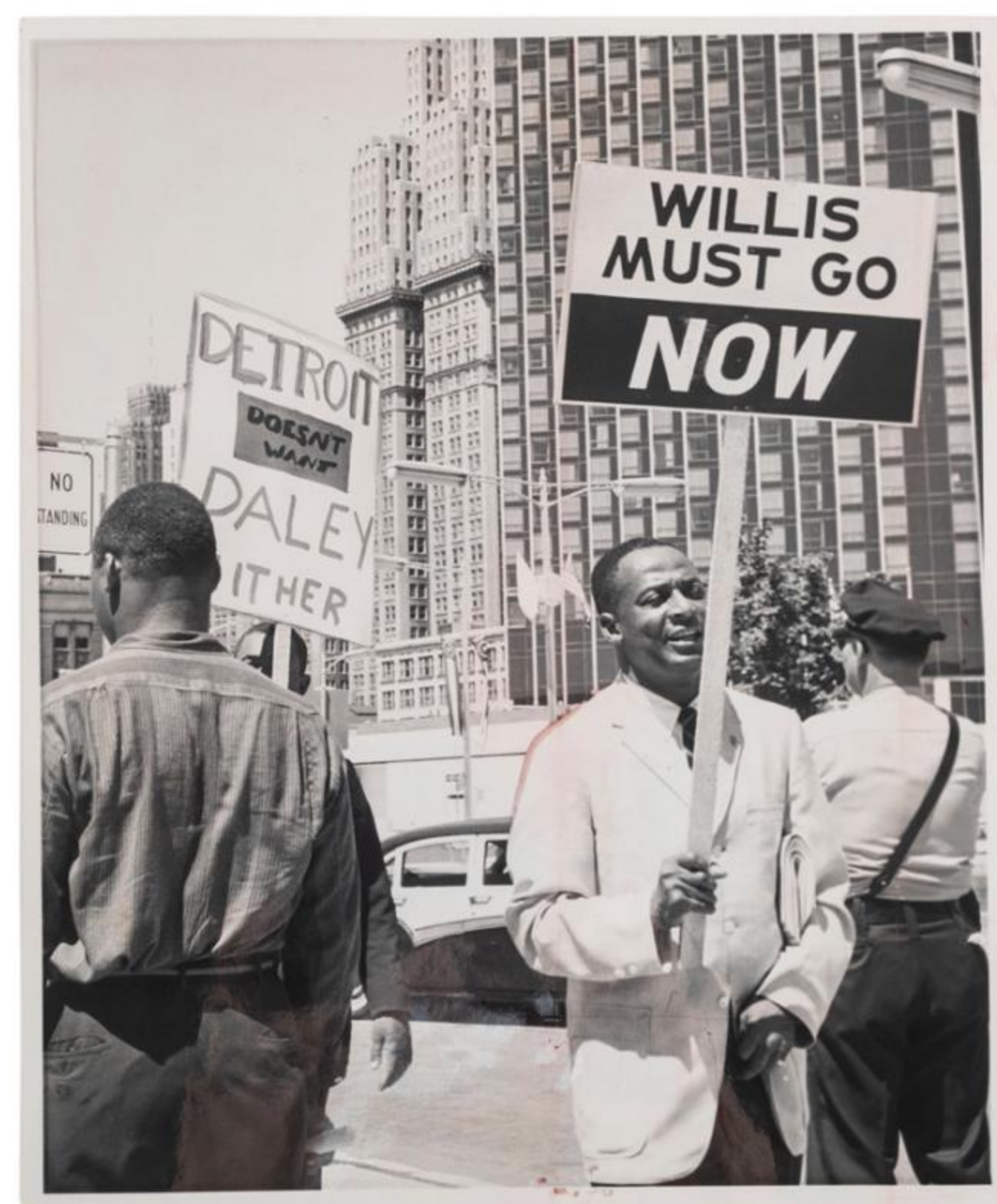
215

[CIVIL RIGHTS]. A group of 2 press photographs of Jackie Vaughn III and Ralph Abernathy, incl. Vaughn picketing at a July 1965 civil rights march in Chicago.

HAUN, Ed., photographer. [*Jackie Vaughn joined Cobo Hall pickets.*] [Chicago], 25 July 1965. 8 1/16 x 10 in. Newspaper clipping, photographer and *Detroit Free Press* stamp, and inscription to verso. View of Jackie Vaughn III holding a sign reading "Willis Must Go Now." – *Rev Abernathy Visits MSU*. East Lansing, MI, 24 October 1969. 11 x 8 1/8 in. Captioned in negative, stamp to verso. View of the Civil Rights leader Reverend Ralph Abernathy speaking with Michigan state representative Jackie Vaughn III. – Together, 2 silver gelatin press photographs.

Jackie Vaughn III (1917-2006) served six terms in the Michigan House of Representatives before serving in the Michigan Senate from 1979 until 2002. Reverend Ralph Abernathy (1926-1990) was a Baptist minister and Civil Rights leader, often collaborating with Dr. King.

\$250 - 350



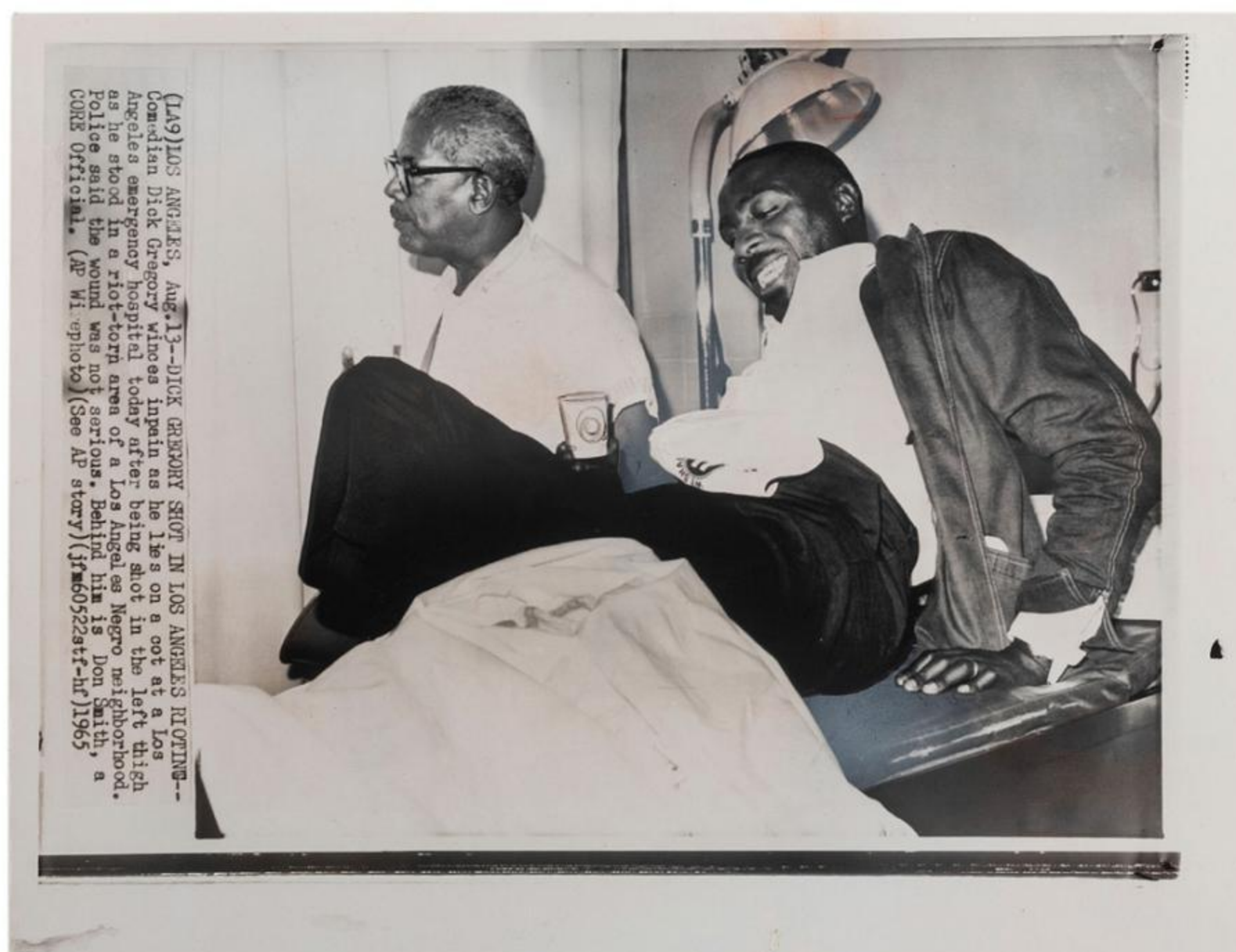
216

[CIVIL RIGHTS – WATTS RIOTS]. A group of 7 press photographs featuring scenes from the Watts Uprising in Los Angeles and the wrongful death inquest of Leonard Deadwyler.

Mrs. Rena Frye addresses news conference in Watts district of Los Angeles 8/12 following night of rioting there 8/11. 12 August 1965. Archie Hardwick, "director of a neighborhood association (Westminster)" stands next to Rena Frye. – *Dick Gregory Shot in Los Angeles Rioting.* 13 August 1965. View of comedian and politician Dick Gregory wincing from a leg wound next to CORE official Don Smith. – *Woman Berates Police at Riot Scene.* 13 August 1965. – *Riot Damage.* 14 August 1965. Interior view of a store with broken glass and mannequins. – *A Child Becomes a Looter.* 14 August 1965. Outdoor view of a Black young man pulling a wagon laden with clothes. – *Rioter Arrest.* San Diego, CA, 16 August 1965. Outdoor view of several helmeted police officers putting handcuffs on a Black man. – Together, 6 silver gelatin press photographs, all Los Angeles except as noted, 8 x 10 in. and reverse, each captioned in the negative, ink stamps on versos.

[*With:*] *Widow Tells Story of Husband's Shooting.* 24 May 1966. View of Barbara Deadwyler testifying at the inquest of the police shooting of her husband Leonard Deadwyler on 7 May 1966. Leonard was shot and killed by LAPD officer Jerold M. Bova after allegedly speeding and running red lights while driving his wife to the hospital, as she was 8-months pregnant and believed she was experiencing labor pains. Barbara, represented by Johnny Cochran, later sued the LAPD for wrongful death. The jury, with only one Black member, ruled his death an "accidental homicide."

\$500 - 700



217

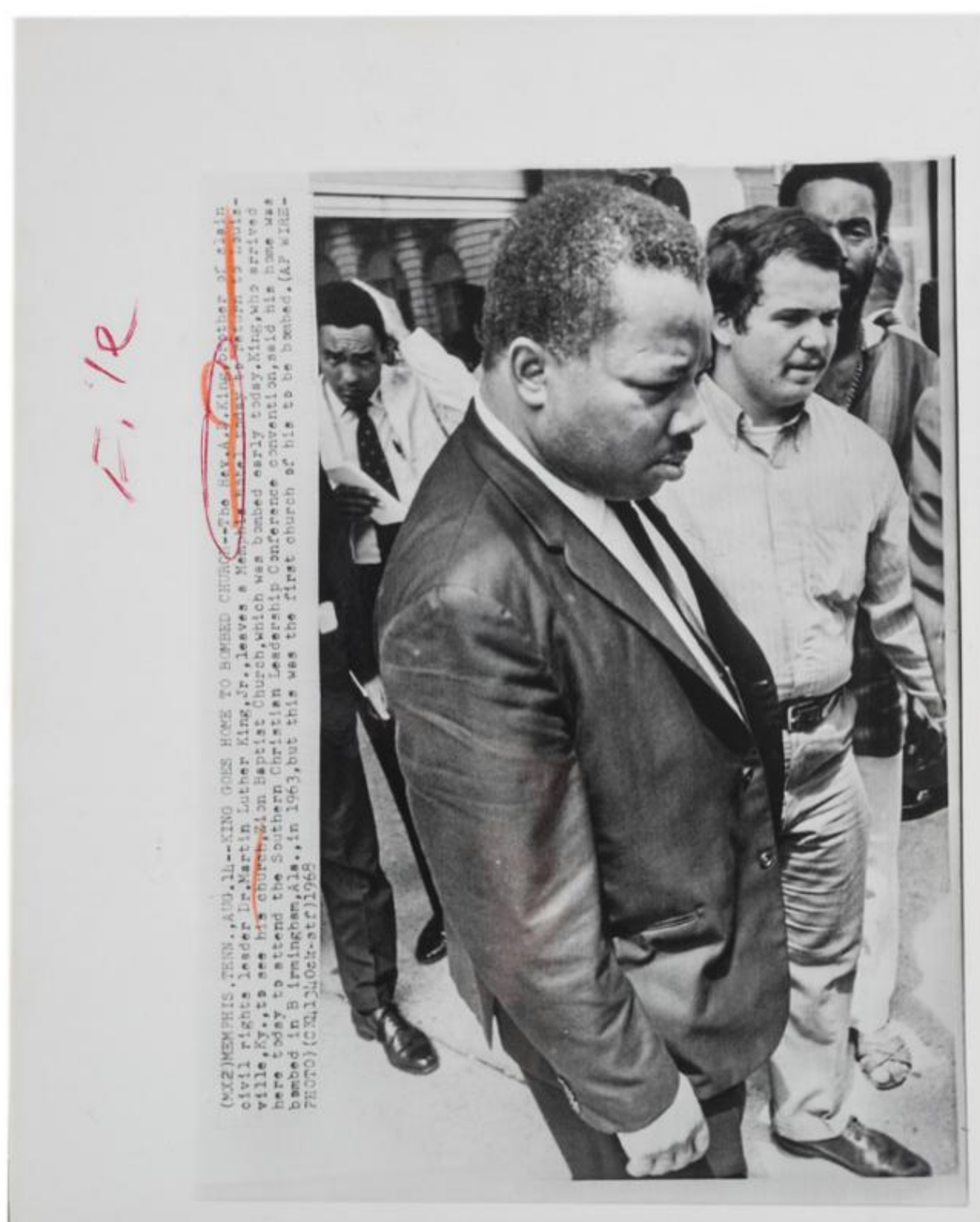
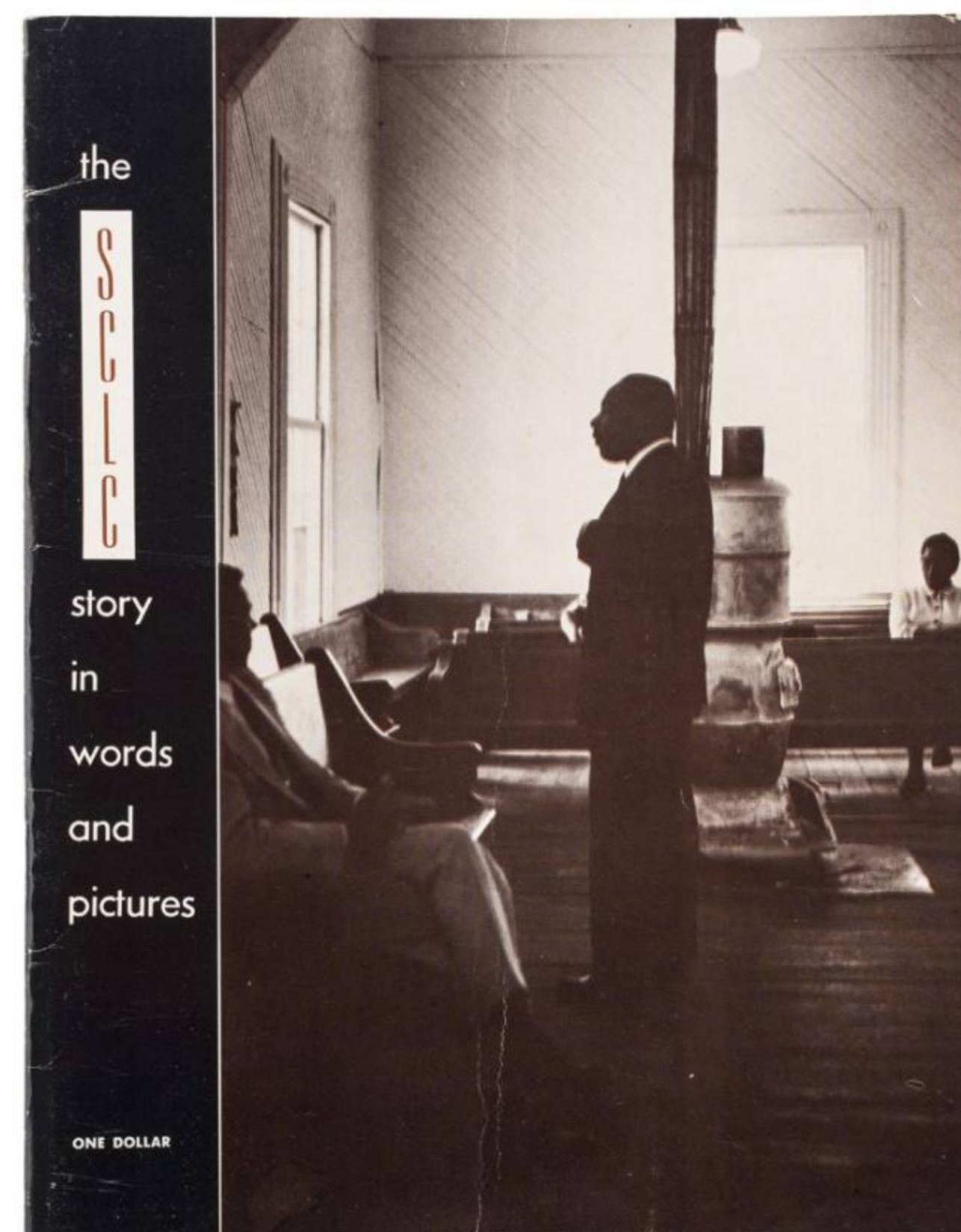
[CIVIL RIGHTS]. A group of 6 items highlighted by *The Southern Christian Leadership Conference Story in Words and Pictures*, incl. introductory message from Martin Luther King, Jr.

CLAYTON, Ed (1921-1966), editor. *The SCLC Story*. Atlanta, GA: Southern Christian Leadership Conference, 1964. 4to. Photographic illustrations throughout. Original publisher's pictorial wrappers (light creasing). FIRST EDITION, FIRST PRINTING with an introduction by Dr. Martin Luther King, Jr. and an early print appearance of his "I Have a Dream" speech.

[With:] HANSBERRY, Lorraine (1930-1965). *The Movement: Documentary of a Struggle for Equality*. New York: Simon and Schuster, 1964. 4to. Photographic illustrations throughout. Original publisher's pictorial wrappers (very minor wear to extremities). FIRST EDITION, FIRST PRINTING produced in cooperation with Student Nonviolent Coordinating Committee and with text by renowned playwright Lorraine Hansberry.

[Also with:] FRIEDMAN, David. *Revolutionary Politics in the Black Movement*. [New York], ca 1969. An 8-page essay examining the Black Panthers. – FRIEDMAN, David. *White Radicals and the Black Movement*. New York: [1969?]. A 12-page essay originally submitted to the New York Peace & Freedom Party Convention, November 1968, detailing the role of white radicals in the Black Power movement. – LANDY, Sy (1981-2007). *For a Genuine Black-White Alliance*. New York, ca 1969. By the founder of the Independent Sociality Club Trotskyist politician Landy who argues for Black militancy and labor struggles for advancing both civil rights and goals of the white working-class as well. – MONHERT, Mike. *Queens Black Struggle*. [New York?], [1970]. A 3-page essay regarding the Black and Puerto Rican SEEK students sit-in at Queens College. – Together, 4 mimeographed documents for the Independent Socialist Club in New York, 4to, condition generally very good.

\$300 - 600



218

[CIVIL RIGHTS]. A group of 2 press photographs of Reverend A.D. Williams King, brother to Martin Luther King, Jr., comprising:

Another King in Rights Fight. 2 April 1966. View of Reverend A.D. Williams King, who served as pastor of Louisville, KY's Zion Baptist Church, described in the caption as "a prime mover in the successful campaign for Kentucky's new civil rights law." – *King Goes Home to Bombed Church*. Memphis, TN, 21 August 1968. Reverend A.D. King is shown leaving a Memphis hotel to return to Louisville to see the Zion Baptist Church following a bombing that occurred there earlier in the day. – Together, 2 silver gelatin photographs, 10 x 8 in., each captioned in the negative in left margin, with ink stamps on verso.

\$250 - 350

219

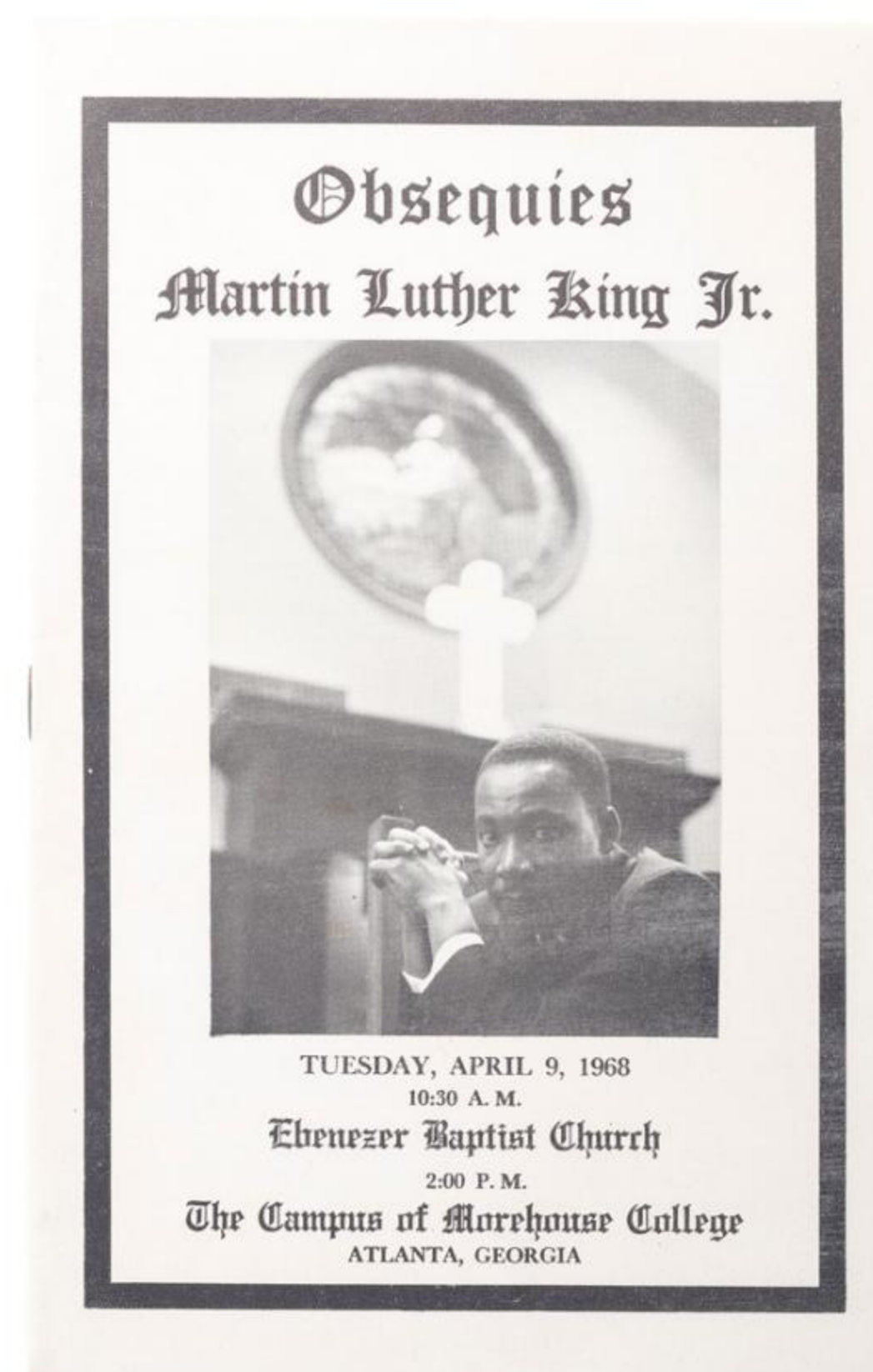
[KING, Martin Luther, Jr. (1929-1968)]. *Obsequies Martin Luther King Jr.* [Atlanta]: n.p., 1968.

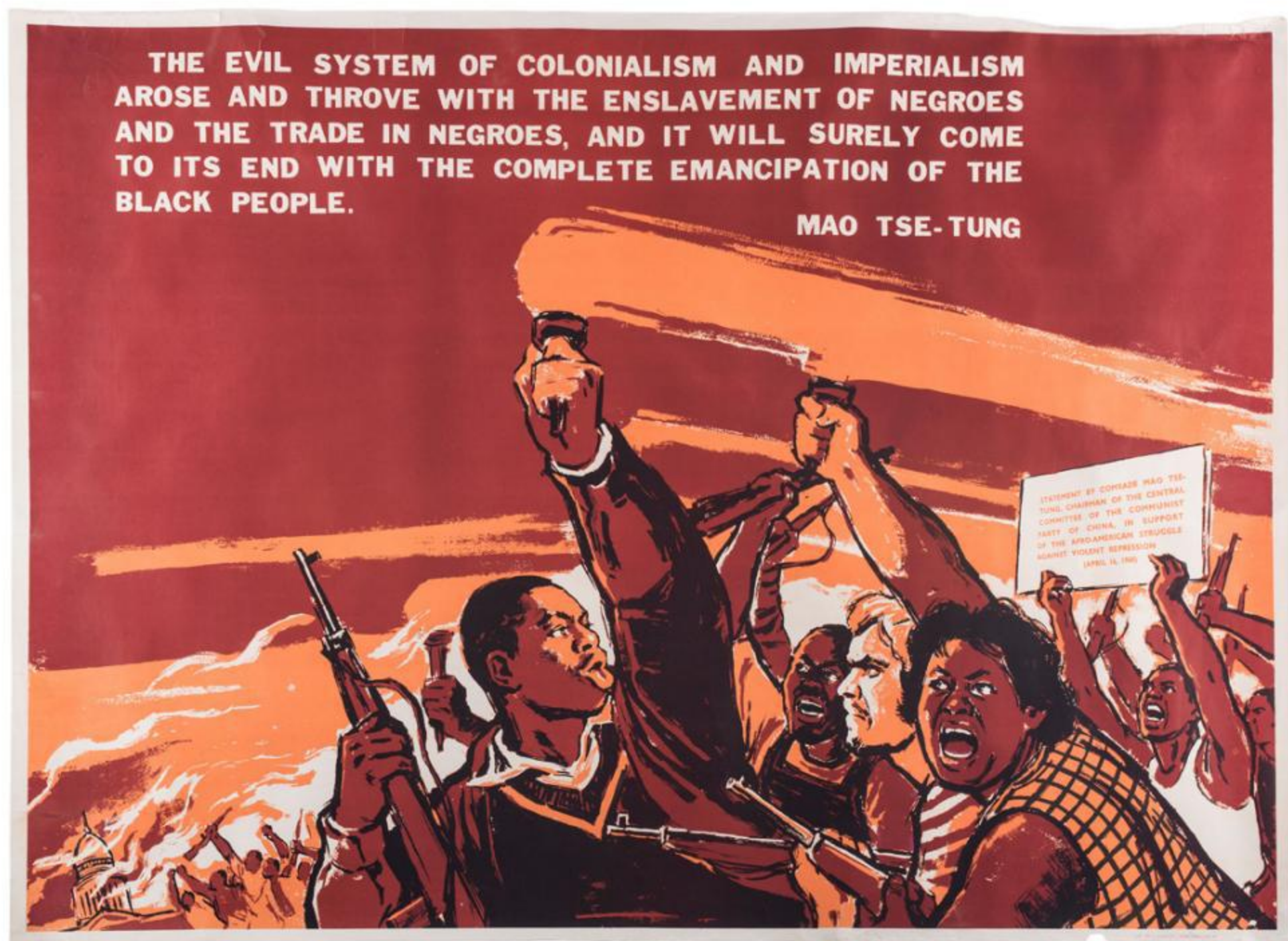
8vo (140 x 224 mm). Half-titles. Original wrappers with halftone portrait King in prayer (very minor stain to rear wrapper).

FIRST PRINTING of the program for Martin Luther King Jr.'s funeral held at Ebenezer Baptist Church and Morehouse College in Atlanta. The program was later reprinted on different paper bearing a copyright statement to Coretta Scott King. RARE, OCLC locates 9 copies with few ever sold at auction. Burns, *Burial for a King*, p.148.

Collection of Tom Charles Huston

\$500 - 700





224
[CIVIL RIGHTS]-[MAO TSE TUNG]. *The Evil System of Colonialism and Imperialism arose and throve with the enslavement of Negroes and the trade in Negroes.* Chinese propaganda poster. [Shanghai]: [Shanghai People's Fine Arts Publishing House], China International Bookstore, ca 1968.

42 X 30 1/4 in. poster (light wear at edges, rebacked on rice paper). Publisher's information printed in Chinese at lower margin: “上海人民美术出版社出版, 中国国际书店发行” [Shanghai renmin meishu chubanshe chuban, Zhongguo guoji shudian faxing].

A Chinese propaganda poster intended for an American Black audience. With a “Statement by comrade Mao Tse-Tung...in support of the Afro-American Struggle against violent repression. (April 14, 1968).” Illustrated with Black Americans protesting with torches and rifles, the Capitol building in Washington is visible in the distance.

\$500 - 700

225
[CIVIL RIGHTS]. ZENG Youcheng 曾有成. *[Resolute Support for African-American's Righteous Struggle!]*. [Shanghai]: [Shanghai People's Fine Arts Publishing House], 1963.

30 x 42 in. offset lithograph, mounted (light toning, creasing/wear to edges and corners). Artist and publication information printed in Chinese at lower margin: “上海人民美术出版社出版” [Shanghai renmin meishu chubanshe]. Titled in Chinese: “坚决支持美国黑人的正义斗争!” [Jianjue zhichi Meiguo heirende zhengyi zheng]. With quote from Mao Zedong, also in Chinese: “The evil system of Colonialism and Imperialism arose and thrived with the enslavement of Negroes and the trade in Negroes, and it will surely come to its end with the complete emancipation of the Black people.” (see Lot 224).

With art of two Black men superimposed against the text “Oppose Racial Discrimination!” in English, French, Spanish, Portuguese, Arabic, and Chinese.

\$400 - 600

226
[POLITICS - RACISM]. A group of 2 leaflets issued by the National States Rights Party for colonization of African Americans.

SMITH, Drew L. *National States Rights Party's Most Important Program: Details How to Ship Negroes Back to Africa*. Marietta, GA: National States' Rights Party, [1962?].

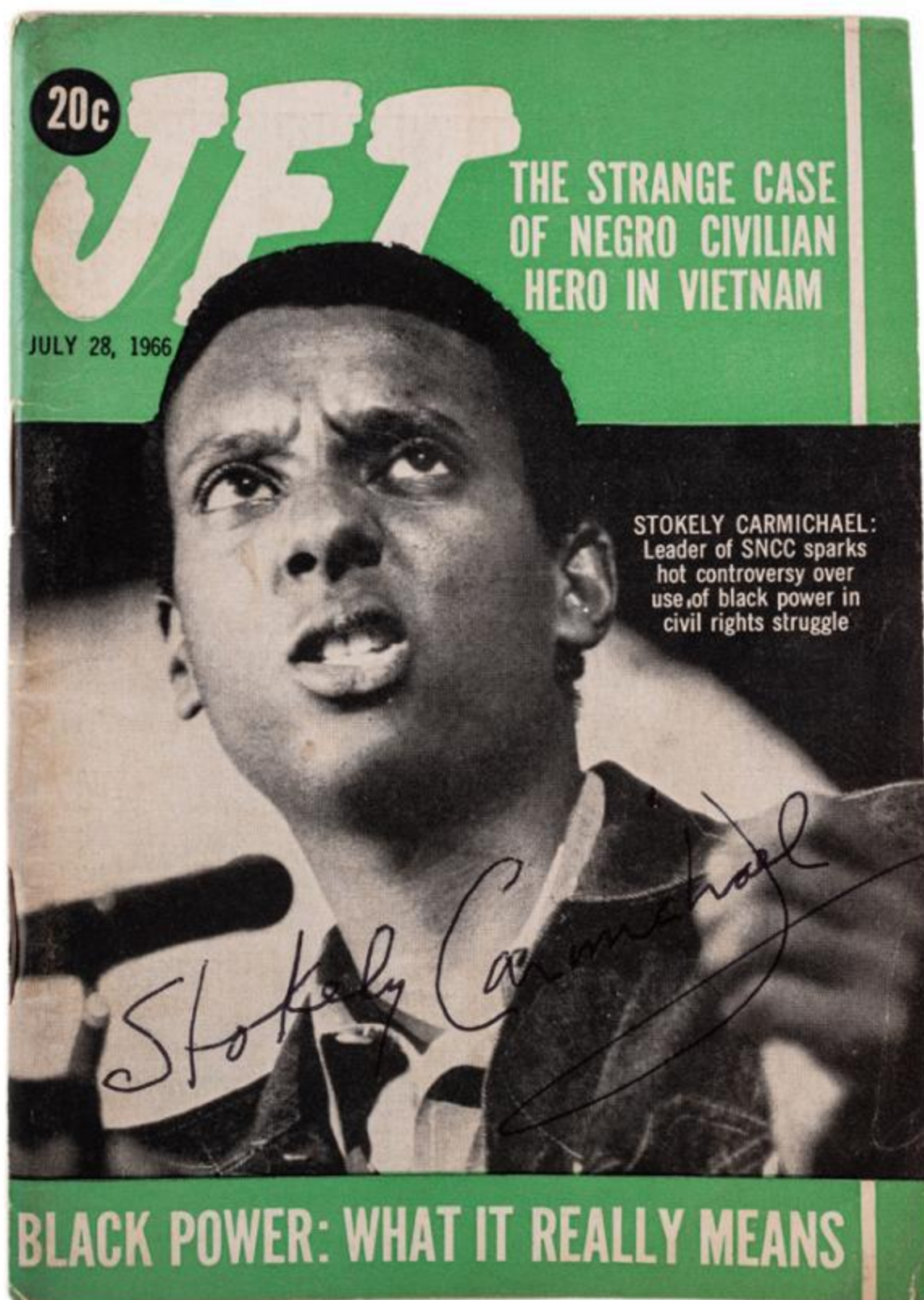
8 3/8 x 14 in. pamphlet (minor toning). Advocating for colonization of Black Americans. RARE, OCLC locates 9 copies.

[With:] FIELDS, Edward R. (b. 1932). *Scientists Say Negro Still in Ape Stage. Races Positively Not Equal*. Marietta, GA: The Thunderbolt Inc., ca 1970. 8 1/2 x 14 in. illustrated broadside. A virulently racist propaganda broadside using anthropometry and citing scientific articles. RARE, OCLC locates only 2 copies.

Both issued by the white supremacist political party National States' Rights Party and its propaganda newspaper *The Thunderbolt*, led by its founder Edward Fields. The party was explicitly anti-Black, anti-Semitic, opposed racial integration, and had relations with other white supremacist groups.

\$300 - 400



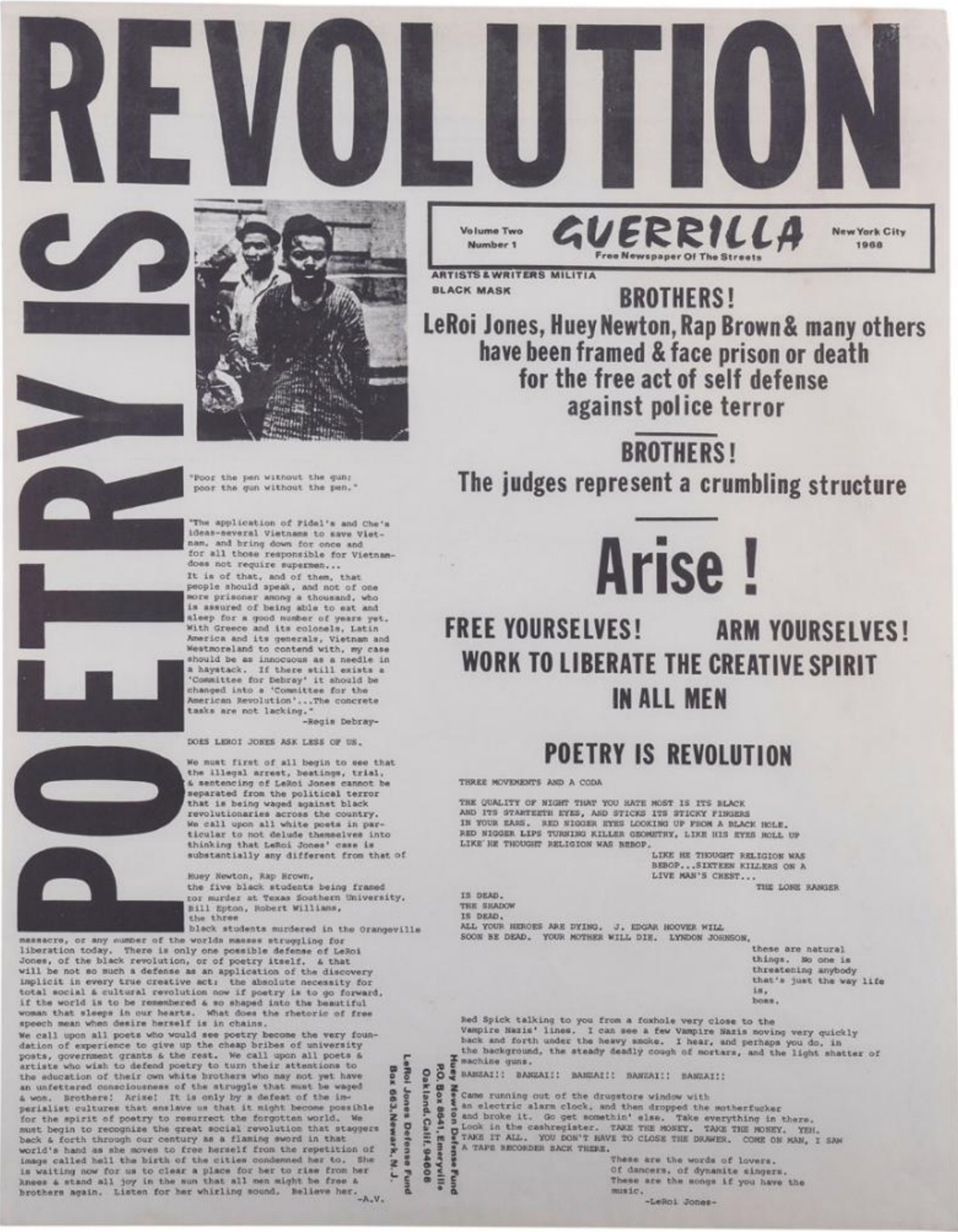


227
[CIVIL RIGHTS] – [CARMICHAEL, Stokely (1941-1998)]. *Jet*. Vol. XXX, No. 16.
Chicago: Johnson Publishing Co., 28 July 1966.

4 1/8 x 5 7/8 in. magazine (toned); original publisher's pictorial wrappers (very light wear at corners).

SIGNED BY STOKELY CARMICHAEL (Kwame Ture) to front wrapper across image of him orating as leader of Student Nonviolent Coordinating Committee (SNCC). Includes articles regarding the Civil Rights movement including: “Chicago Rioting Leaves Deaths, Injuries; National Guard Called” by Chester Higgins and “Black Power: What it Really Means. Stirring Slogan Spurs Militant Negroes to Push for Equality” by managing editor, Robert E. Johnson.

\$250 - 350



228
[BLACK PANTHERS]. JONES, Pirkle, artist. *The Sky's the Limit if You Kill Huey Newton*. Oakland, CA: Black Panther Party, ca 1968.

19 x 28 1/4 in. poster (creasing, pinholes, spots of discoloration/adhesive residue with some surface and paper loss at corners/edges). Poster features Black Panther Party logo and address, information for the Huey P Newton Defense Fund, photography credit, and Graphic Arts of Marin County logo beneath title.

Three uniformed Black Panthers are featured standing on the steps of the Alameda County Court House, where Black Panther Minister of Defense Huey P. Newton stood trial from June to September 1968. Pirkle Jones captured this image on 30 July during a demonstration in support of Newton. RARE: second known example to appear at auction.

\$800 - 1,200

229
[CIVIL RIGHTS]. *Poetry is Revolution. Guerrilla: Free Newspaper of The Streets*. Vol. II, No. 1. New York: 1968.

21 1/4 x 16 1/2 in. large-format broadside newspaper (some toning, light soil and slight abrasions on upper right corner).

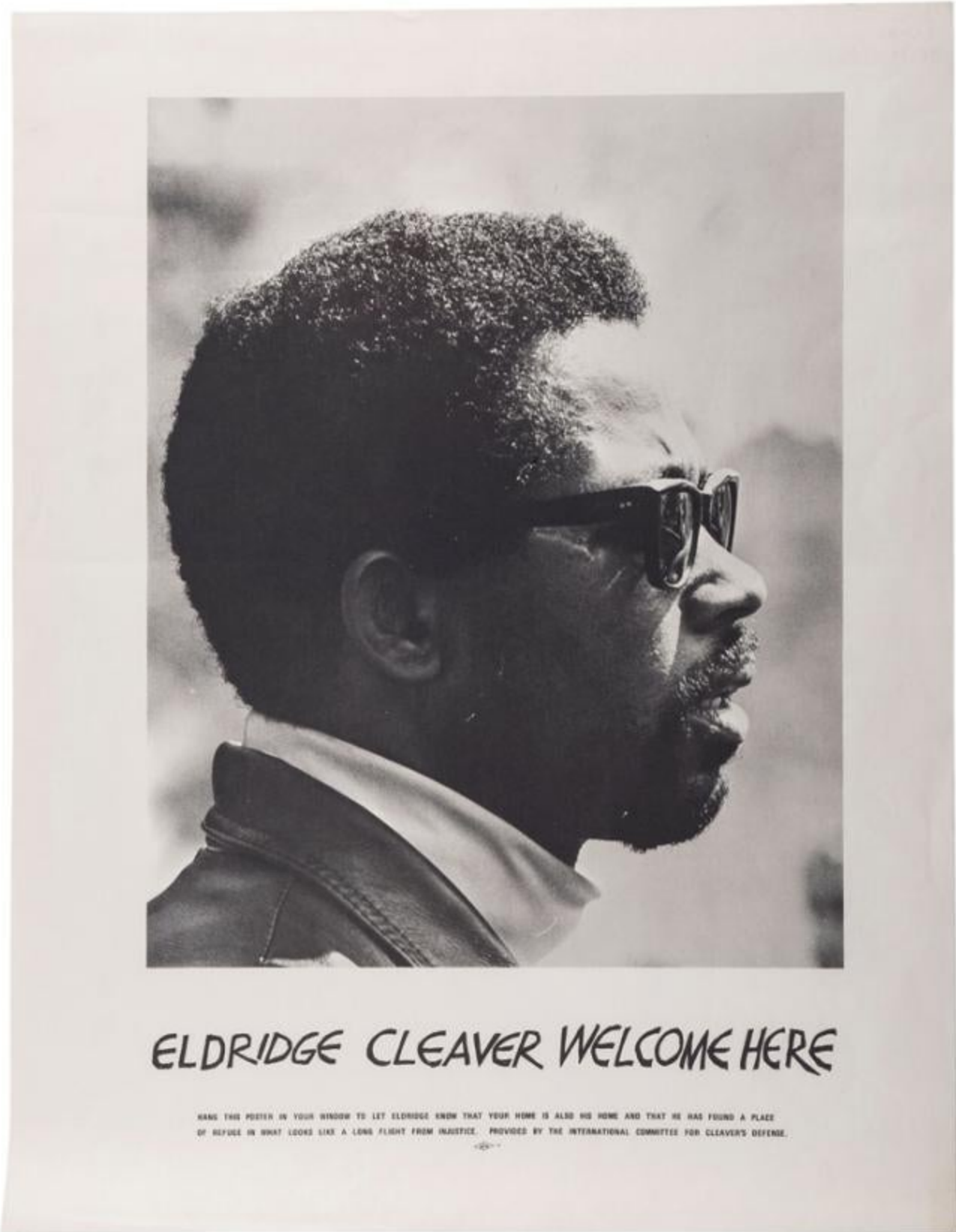
Text by editor and political radical Allen Van Newkirk (1940-2013), who founded *Guerrilla* in Detroit in 1967. Also featuring the poem “Poetry is Revolution” by LeRoi Jones (later Amiri Baraka, 1934-2014). Van Newkirk calls on readers “to see that the illegal arrest, beatings, trial, & sentencing of LeRoi Jones cannot be separated from the political terror that is being waged against black revolutionaries across the country.” Bold type at center heralds the appeal “Arise! Free Yourself! Arm Yourself! Work to liberate the creative spirit in all men.” Center bottom features Huey Newton and LeRoi Jones defense fund stamps.

\$300 - 500

230
[BLACK PANTHERS]. *Eldridge Cleaver Welcome Here*. N.p., ca 1968.

17 x 22 in. poster (few minor creases, else good). Text below title reads, “Hang this poster in your window to let Eldridge know that your home is also his home and that he has found a place of refuge in what looks like a long flight from injustice. Provided by the International Committee for Cleaver’s Defense.”

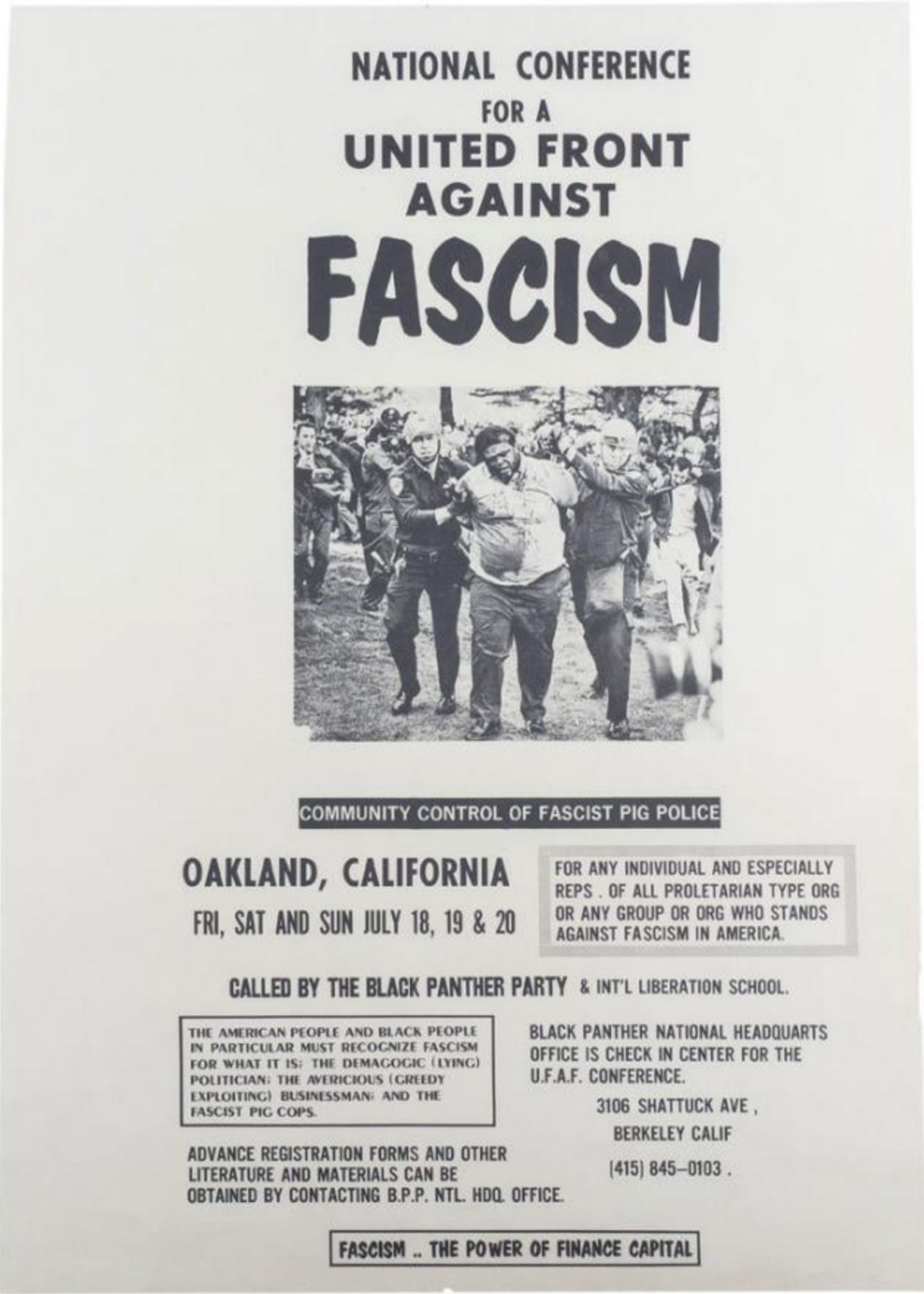
\$200 - 400



231
[BLACK PANTHERS]. DOUGLAS, Emory, artist. “*Revolution in our Lifetime.*” San Francisco, CA: Black Panther Party, ca 1970.

14 x 20 in. offset lithograph (toning, with discoloration and some dampstaining to margin, spots of adhesive residue on verso). Signed in print, “Emory,” with printed design credit beneath illustration. Text above illustration reads, “‘Revolution in Our Lifetime.’” Stylized drawing by Black Panther Party Minister of Culture Emory Douglas features male and female African American figures with guns, the central male figure wearing a circular button bearing a photographic reproduction of an infant. Black Panther Party logo and Ministry of Information address at bottom.

\$1,000 - 1,500

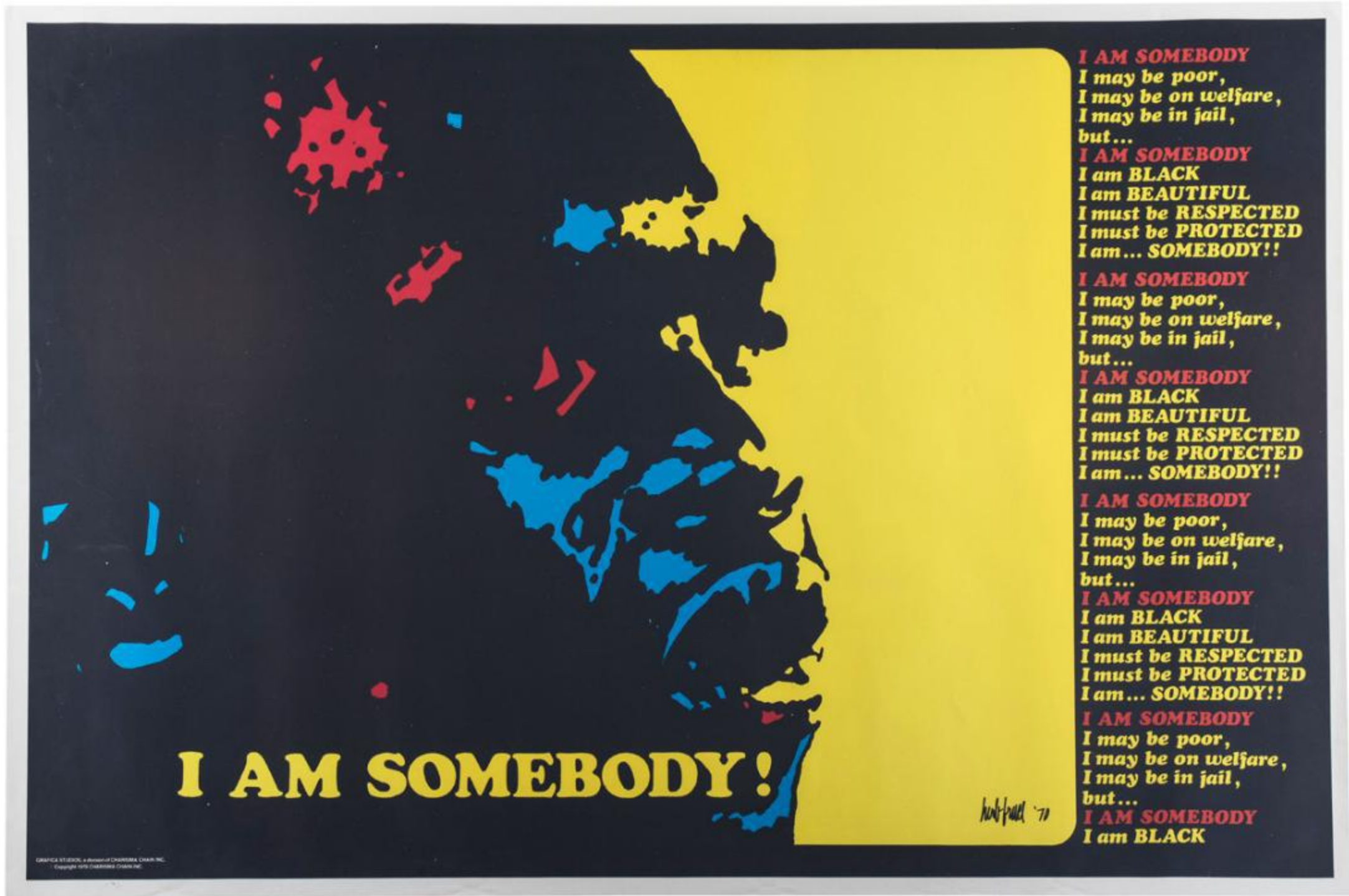


232
[BLACK PANTHERS]. *National Conference for a United Front Against Fascism*. Berkeley, California: Black Panther Party, ca 1969.

17 1/2 x 24 3/4 in. offset lithograph (light toning, light creasing and wear to edges and corners, approx. 1 in. rip extending up from bottom edge). Bold text at top reads, “National Conference / For A / United Front / Against / Fascism.” With printed photograph below of an African American man who appears to have been hit in the head and is being restrained and escorted by two policemen wearing helmets. Conference details make up the bottom third of the poster, including a note about fascism: “The American People and Black People in Particular Must Recognize Fascism for What it is; the Demagogic (Lying) Politician; the Avericious (Greedy Exploiting) Businessman; and the Fascist Pig Cops.”

The event was held in Oakland, California from 18-21 July 1969, and was attended by approximately 5,000 people, including members of the Communist Party USA, the Progressive Labor Party, The Red Guard Party, the Southern Christian Leadership Conference, Students for a Democratic Society, and many others.

\$400 - 600



233
[BLACK PANTHERS]. BRUCE, Herb, artist. *I Am Somebody*. Chicago: Gráfica Studios, Charisma Chain Inc., 1970.

24 x 36 in. poster (creasing throughout, else good). Right side of poster features Reverend Dr. William Holmes Borders' famous poem, "I Am Somebody," in red and yellow text.

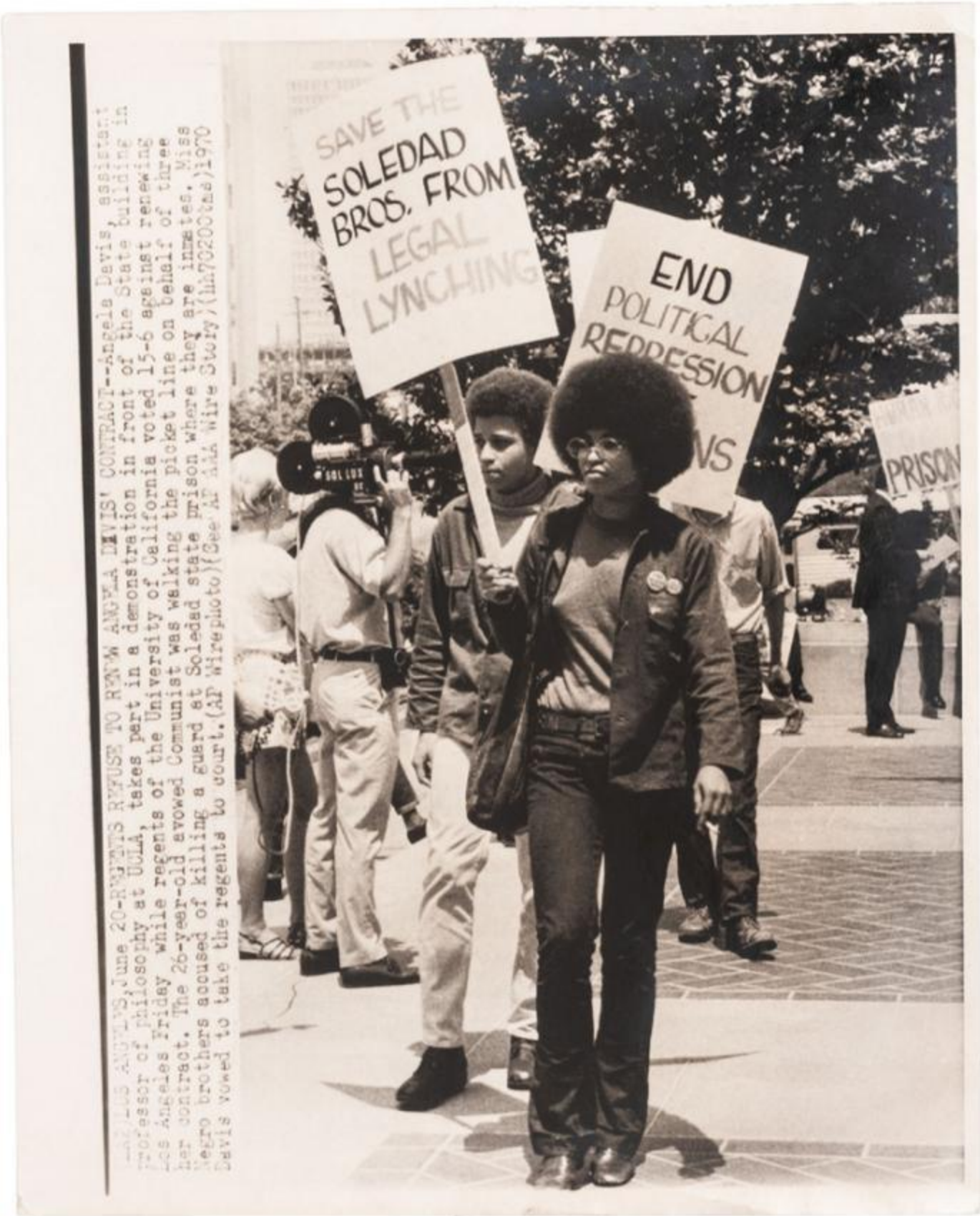
\$200 - 400

234
[DAVIS, Angela (b. 1944)]. Press photograph of Davis leading march for the Soledad Brothers in front of the State building in Los Angeles, while regents at UCLA voted against renewing her contract. Los Angeles, CA, 20 June 1970.

8 x 9 7/8 in. silver gelatin photograph (some corner and edge wear). Caption in negative in left margin.

Davis is shown walking the picket line with Jonathan P Jackson (at left), who was a brother to one of the three African Americans accused of killing a white guard at Soledad state prison, where they served as inmates. While she was attending the march, regents at the University of California voted 15-6 against renewing her contract as an assistant professor of philosophy at the university.

\$300 - 500



235
[CIVIL RIGHTS] - [SOLEDAD BROTHERS]. *Liberated Guardian*. [San Francisco & New York]: ca 1970-1971.

8pp. supplement, ("A Special Eight Pages on Soledad"), folio, 11 1/2 x 17 in. (Central horizontal fold, some toning at fold and in margins, light edge/corner wear.) Front page headed, "Free the Soledad Brothers," with image of George Jackson and Fleeta Drumgo, two of the three "Soledad Brothers," exiting a building followed by prison guards, purportedly signed by Angela Davis.

\$200 - 300

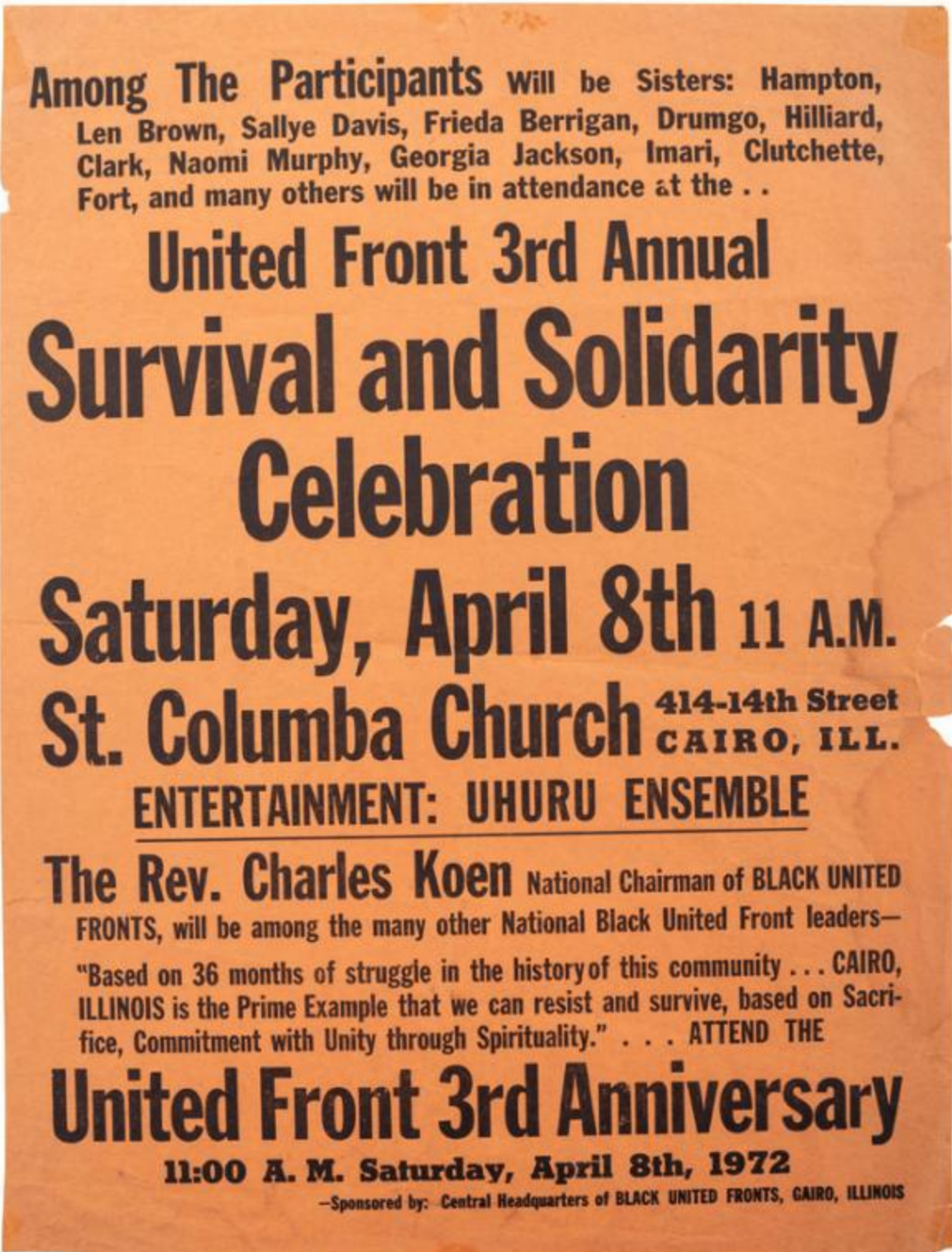


236
[CIVIL RIGHTS]. *Malcolm X: His Own Story . . . On the Screen as it Really Happened*. Warner Bros., 1972.

40 x 60 in. lobby poster (repaired tear near top left corner, some edge and corner wear, lightly rolled). Printer's catalogue number "72/220" in upper and lower margins.

Based on *The Autobiography of Malcolm X*, this 1972 documentary film was nominated for an Academy Award for Best Documentary Feature.

\$300 - 500



237
[CIVIL RIGHTS]. *United Front 3rd Annual Survival and Solidarity Celebration*. Cairo, IL: Black United Fronts, 8 April 1972.

10 1/8 x 13 3/8 in. broadside (small chips and tears to edges, tape repair to verso, small dampstain to right edge).

Broadside advertising an event put on by the Black United Front Cairo, helmed by Charles Koen (1945-2018). He previously founded and served as prime minister of the Black Liberators in St. Louis. In Cairo, he gained national attention for his activism and demonstrations including a hunger strike and a boycott of white-owned businesses. This event hosted several women involved in the Civil Rights movement, entertainment provided by the Uhuru Ensemble, and an address by Reverend Coen.

\$200 - 300

238
[CIVIL RIGHTS]. *Heritage Week / Sprit of '76*. American Freedom Train banner. 1976.

35 x 46 1/2 in. printed cotton muslin banner with brass grommets in each corner.

There had been a Freedom Train in 1947-1949 that became entangled in "Jim Crow" laws in the South, when some states refused to allow Blacks and whites to view the exhibit together, as the planners specified. The train ended up skipping many stops in these segregated states.

A second Freedom Train was planned for the national Bicentennial in 1975-76. It toured all 48 contiguous states with 500 treasures of Americana. Since it was after the passage of much civil rights legislation of the 1960s, the issues that plagued the first train did not arise in 1975.

\$300 - 500





239

[POLITICS] – [JOHNSON, Lyndon B. (1908-1973)]. *California for L.B.J.* Presidential campaign sign. 1960s.

22 3/4 in. dia. sign mounted on board, with slogan, "California for L.B.J.," surrounding printed portrait of Johnson mounted at center (chipping, soiling, and scattered surface abrasions to L.B.J. portrait and sign). Bolted to 72 in. In., gold-painted broomstick. A possibly unique 1960s campaign sign for Johnson, considered by many to be a champion of civil rights.

\$200 - 400

240

[POLITICS]. NIXON, Richard (1913-1994). Photographs and signature on White House embossed card.

9 1/4 x 7 1/8 in. (sight) photograph of Richard Nixon shaking hands with an African American gentleman at what appears to be a White House dinner event (light spotting, unexamined out of the frame). – 8 3/4 x 7 1/2 in. press photograph featuring Richard Nixon sitting with Dr. Jerome H. Holland, both men wearing suits. 1970 (heavy toning and discoloration to image, along with some soiling and a bit of loss to upper left corner). Verso features pencil inscription "Dr. Jerome H. Holland," affixed news article regarding Holland's nomination as ambassador to Sweden, and handstamped date "Jan 13 1970." – Together, 2 photographs.

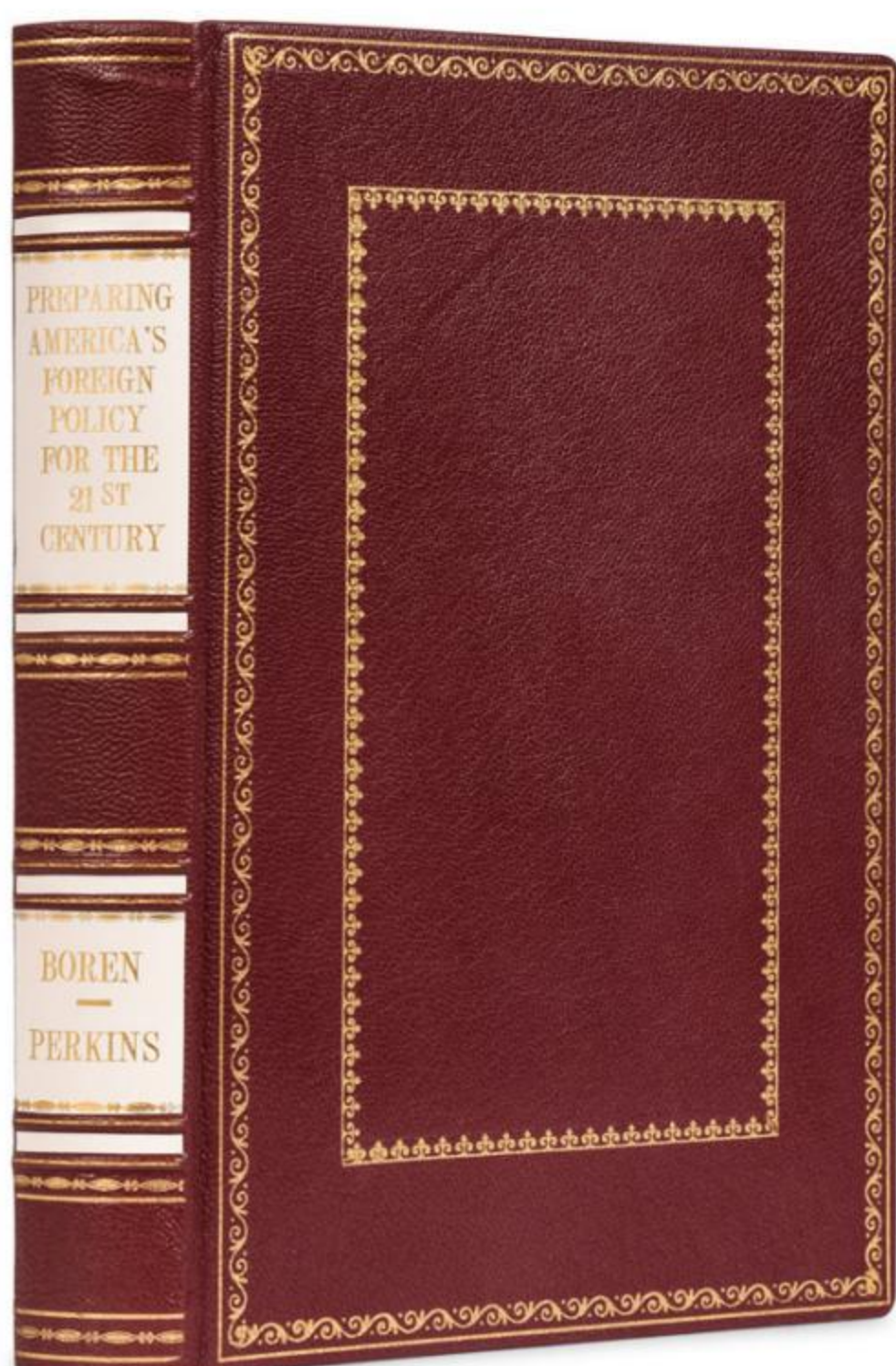
[With:] 3 1/8 x 5 3/4 in. card bearing Richard Nixon's signature beneath embossed presidential seal. Housed in a protective plastic sleeve taped to frame verso, unexamined out of the sleeve.

\$200 - 400



LOTS 241-257

EDWARD JOSEPH PERKINS (1928-2020) was a lifelong American diplomat who helped diversify the US Foreign Service. Ambassador Perkins is best known for being the first Black United States Ambassador to South Africa from 1986 to 1989 during Apartheid. His often-dangerous work in South African centered around improving communication between various ethnic communities and showing solidarity with victims of Apartheid. When he began working in the Foreign Service in 1971, he was the only Black diplomat in his orientation class, and one of about 20 Black ambassadors worldwide. He stated that "Blacks in the Foreign Service faced prejudice," and while the Foreign Service and the State Department have been partially successful in diversifying over his career, much more work needs to be done. (FSJ). Devoting his life to representing Americans of color abroad, Ambassador Perkins also served as the US Ambassador to Liberia, the United Nations, and Australia. After serving as the US Director General of the Foreign Office from 1989-1992 and retirement from the Foreign Service in 1996, he became Executive Director of the International Programs Center for the University of Oklahoma from 1996-2010. "Pioneer, Bridge Builder and Statesman..." *The Foreign Service Journal*, November 2020; Seelye, "Edward J. Perkins..." *The New York Times*, 26 November 2020.



241

BOREN, David Lyle (b. 1941), and Edward Joseph PERKINS (1928-2020). *Preparing America's Foreign Policy for the 21st Century*. Norman, Oklahoma: University of Oklahoma Press, 1999.

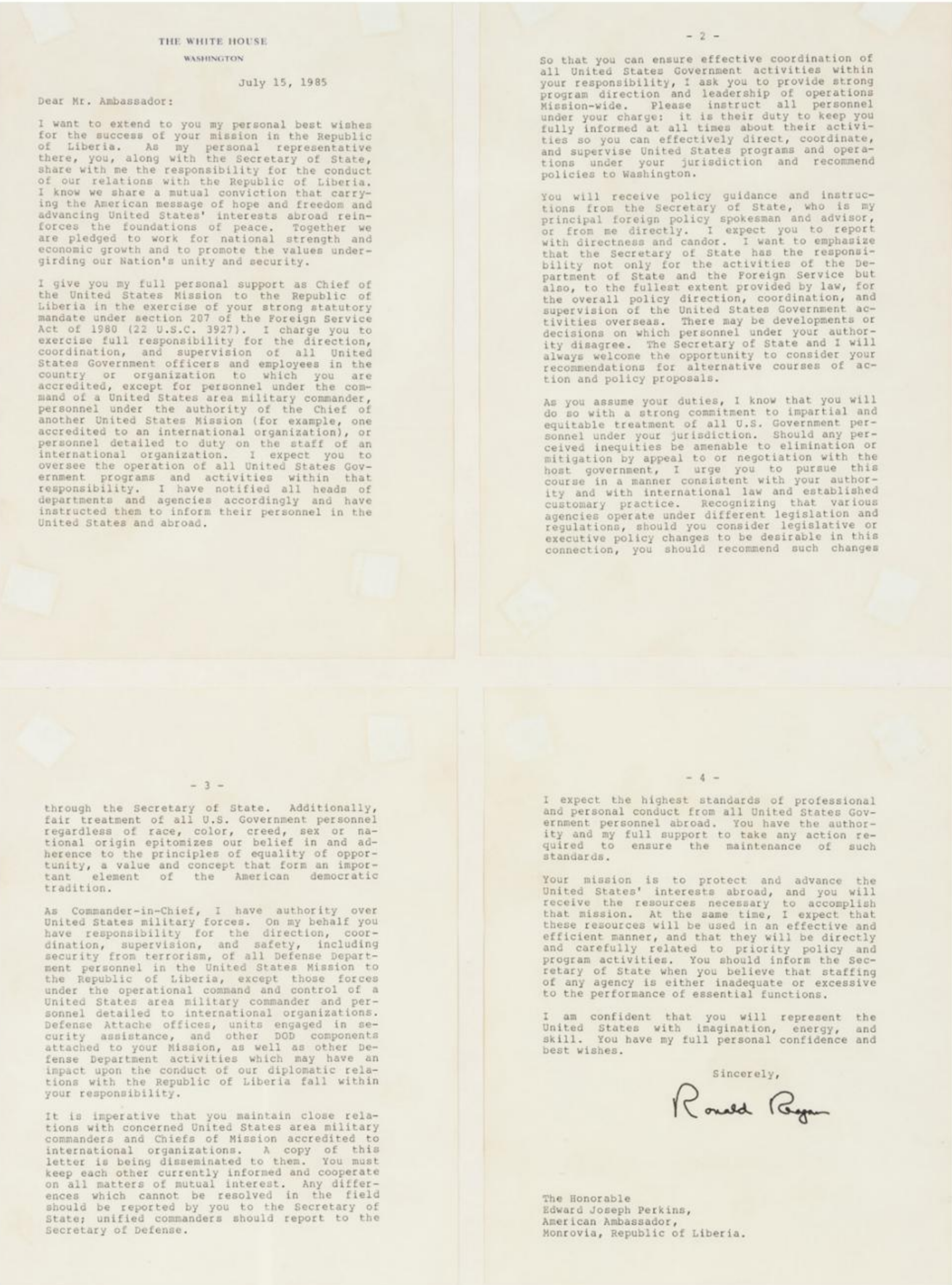
8vo (224 mm x 148 mm). (Some toning, a few leaves loose.) Modern leather gilt. *Provenance*: Edward J. Perkins (gift inscription from Colleen McCullough).

WITH 43 SIGNATURES FROM POLITICIANS AND DIPLOMATS ON CARDS MOUNTED ONTO SHEETS AND BOUND-IN COMPRISING: David Lyle BOREN (b. 1941), U.S. Senator from Oklahoma – Edward Joseph PERKINS, (1928-2020), U.S. Director General of the Foreign Service from 1989-1992 – Henry Alfred KISSINGER (b. 1923), Secretary of State from 1973-1977 – Zbigniew Kazimierz BRZEZINSKI (1928-2017), National Security – Colleen Margaretta McCULLOUGH (1937-2015), Australian novelist – Robert Michael GATES (b. 1943), 15th Director of Central Intelligence from 1991-1993, acting from 1986-1987 – George John TENET (b. 1953), U.S. Director of Central Intelligence from 1996-2004 – Robert James WOOLSEY, Jr. (b. 1941), 16th U.S. Director of Central Intelligence from 1993-1995 – William Hedgcock WEBSTER (b. 1924), 3rd Director of the Federal Bureau of Investigation from 1978-1987, 14th Director of Central Intelligence from 1987-1991, and Chair of the Homeland Security Advisory Council from 2005-2020 – And 32 other signatures. Complete list of signatures available upon request.

Perkins served as the first director at the International Programs Center at the University of Oklahoma in Norman, which was established by Boren (AFSA).

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.

\$300 - 400



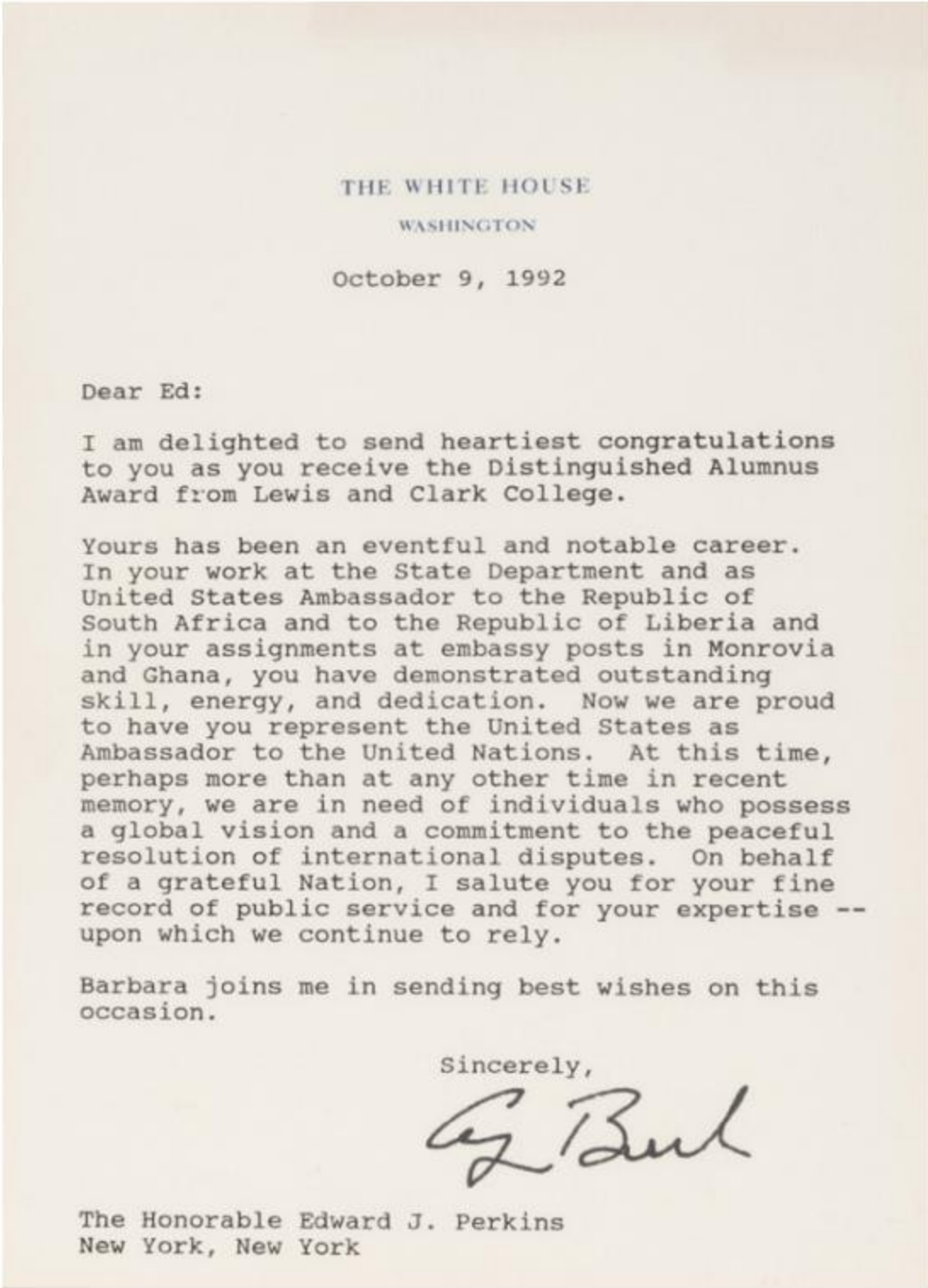
242
REAGAN, Ronald Wilson (1911-2004). Typed letter signed (“Ronald Reagan”), to Edward Joseph PERKINS (1928-2020), U.S. Ambassador to Liberia from 28 August 1985 to 22 October 1986. The White House, Washington, D.C., 15 July 1985.

4 pages, 4to, on White House Presidential stationery, toned, a few stains from mounts, matted and framed (unexamined out of frame).

Reagan wishes Perkins success as the U.S. Ambassador to Liberia and outlines the responsibilities and authority of Perkins’ role.

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.

\$400 - 600



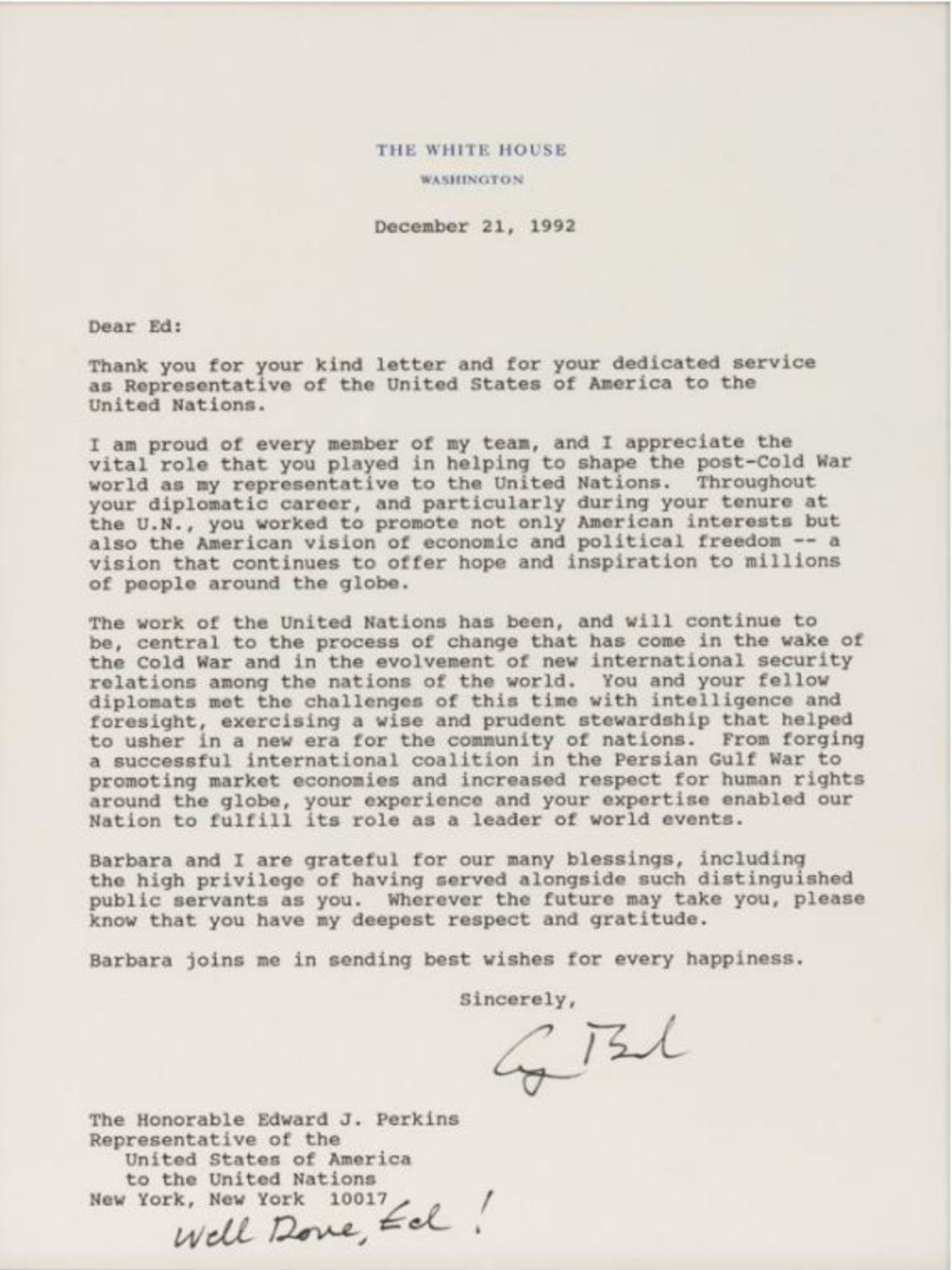
243
BUSH, George H.W. (1924-2018). Typed Letter signed (“George Bush”) to Ambassador Edward J. PERKINS (1928-2020), 19th United States Ambassador to the United Nations from 1992-1993. Washington, D.C., 9 October 1992.

1 page, 4to, on White House Presidential stationery, framed (unexamined out of frame).

Bush congratulates Perkins as he receives the Distinguished Alumnus Award from Lewis and Clark College.

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.

\$200 - 300



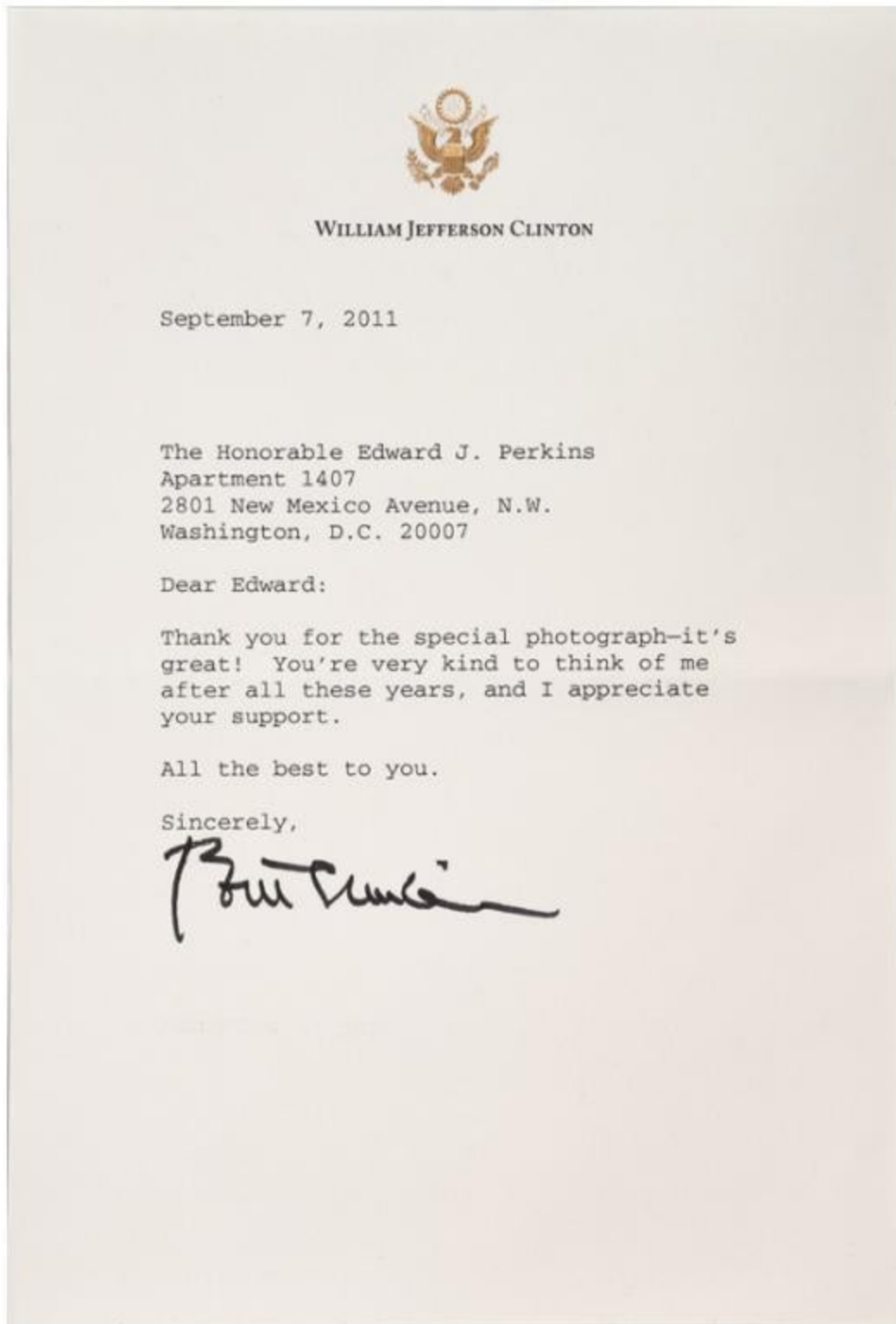
244
BUSH, George H.W. (1924-2018). Typed Letter signed (“George Bush”) to Ambassador Edward J. PERKINS (1928-2020), 19th United States Ambassador to the United Nations from 1992-1993. Washington, D.C., 22 December 1992.

1 page, 4to, on White House Presidential stationery, framed (unexamined out of frame).

Additionally inscribed by Bush at the lower margin: “Well Done, Ed!” Bush commends Perkins for his years of diplomatic service and for his role as the Representative of the United States of America to the United Nations.

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.

\$200 - 300



245
CLINTON, William Jefferson (“Bill”) (b. 1946). Typed Letter with facsimile (“Bill Clinton”), to Edward Joseph PERKINS (1928-2020). N.p., 7 September 2011.

1 page, 4to, on Clinton’s stationery with the Seal of the President of the United States of America. Clinton thanks Ambassador Perkins for sending a photograph and for his years of kindness and support.

[With:] Silver gelatin photograph of Bill Clinton by Eric J. Henderson (b. 1968). SIGNED AND INSCRIBED LOWER MARGIN: “Eric J. Henderson 2010 To: The Hon. Edward J Perkins.” Matted and framed (unexamined out of frame). Provenance: Edward Joseph Perkins (1928-2020), American diplomat, first black U.S. Ambassador to South Africa from 1986-1989 (inscription).

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.

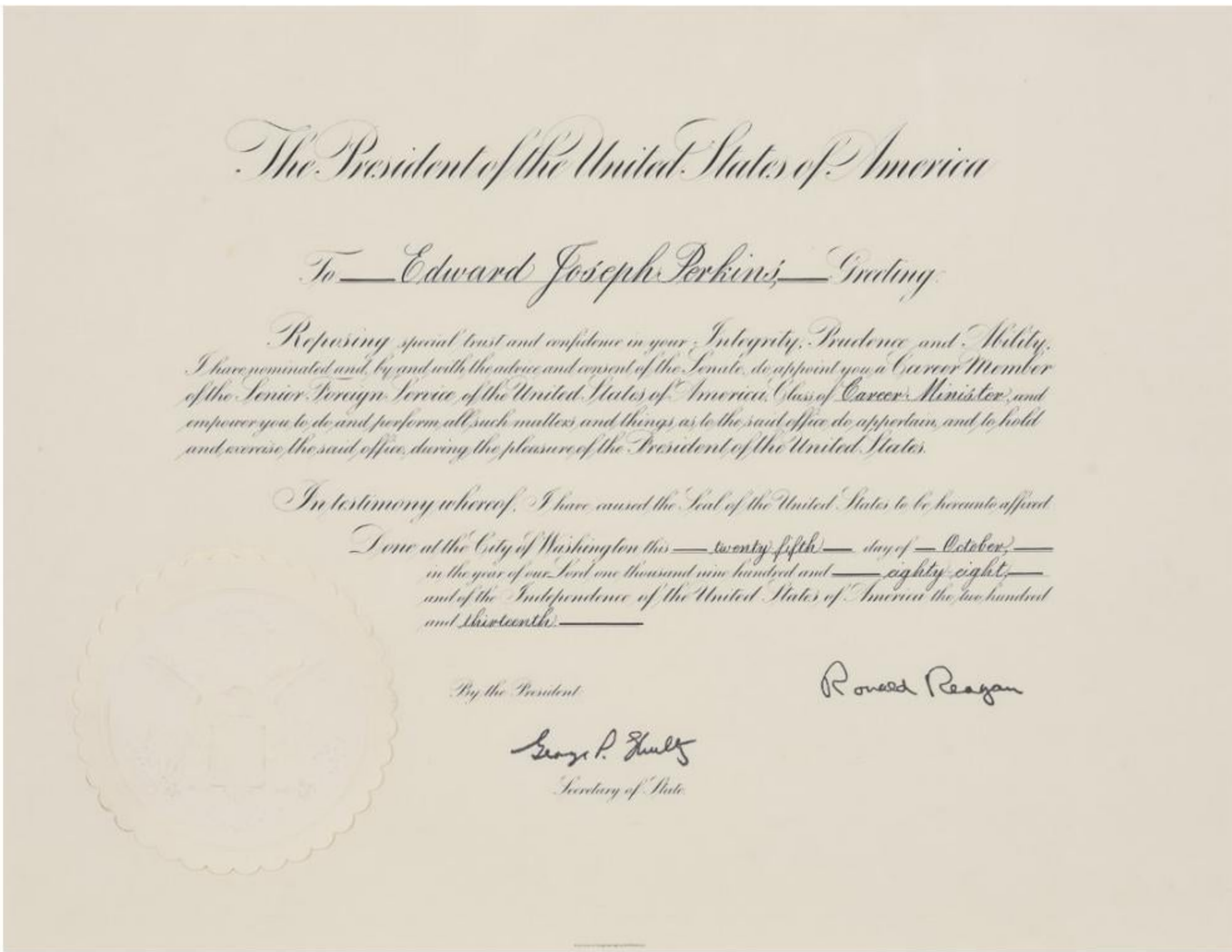
\$200 - 300

246
[POLITICS]. [PERKINS, Edward Joseph (1928-2020)]. A group of 9 appointments by Presidents Reagan, Bush, Clinton, and Bush to Perkins, presumably with secretarial or facsimile signatures, including:

REAGAN, Ronald Wilson (1911-2004) and George Pratt SHULTZ (1920-2021). N.p., 25 October 1988. – BUSH, George Herbert Walker (1924-2018) and James Addison BAKER III (b. 1930). N.p., 21 September 1989. – BUSH and BAKER. N.p., 6 April 1992. – BUSH and BAKER. N.p., 9 April 1992. – BUSH and BAKER. N.p., 9 October 1992. – CLINTON, William Jefferson (b. 1946) and Warren Minor CHRISTOPHER (1925-2011). N.p., 8 October 1993. – BUSH, George Walker (b. 1946) and Colin Luther POWELL (1937-2021). N.p., 7 January 2003. – BUSH and Condoleezza RICE (b. 1957). N.p., 31 March 2005. – BUSH and RICE. N.p., 27 September 2007. – Together, 9 documents, various sizes, condition generally fine, all framed (unexamined out of frame).

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.

\$300 - 400



247

[PERKINS, Edward Joseph (1928-2020)]. A group of 9 documents or photographs by Presidents Nixon, Reagan, or Bush to Perkins, presumably with secretarial or facsimile signatures, including:

NIXON, Richard Milhous (1913-1994) and William Pierce ROGERS (1913-2001). Engraved document. Washington, D.C., 11 August 1972. – REAGAN, Ronald Wilson (1911-2004) and Alexander Meigs HAIG, Jr. (1924-2010). Engraved document. Washington, D.C., 28 September 1981. – REAGAN and John Cunningham WHITEHEAD (1922-2015). Engraved document. Washington, D.C., 12 July 1985. – REAGAN. Typed document. [Washington, D.C.], October 1987. – REAGAN and PERKINS. 2 Color photographs of Reagan and Perkins shaking hands. Secretarial inscription: "To Edward Perkins with best wishes," "Ronald Reagan". – BUSH, George Herbert Walker (1924-2018). Typed document, [Washington, D.C.], May 1989. – BUSH and PERKINS. Color photograph of Bush and Perkins shaking hands. N.p., 12 May 1992. Secretarial inscription: "To The Honorable Edward Perkins with best wishes," "and with great pride in your service to [the] country George Bush 12 May 1992." – BUSH and PERKINS. Color photograph of Bush and Perkins shaking hands. Secretarial inscription: "To Ambassador Edward Perkins with best wishes," "and high esteem -George Bush" – Together, 9 documents or photographs, various sizes, condition generally fine, all framed (all unexamined out of frame).

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.

\$600 - 800



248

[PERKINS, Edward Joseph (1928-2020)]. A group of 10 photographs in 9 frames, from political figures to Perkins, many signed or inscribed (several presumably with secretarial or facsimile signatures), including:

POWELL, Colin Luther (1937-2021) and Edward Joseph PERKINS (1928-2020). Color photograph of Powell and Perkins shaking hands. Signed "To Ed Perkins, With admiration and thanks for your example of selfless service. Best wishes, Colin Powell." – PERKINS and George Pratt SHULTZ (1920-2021). Black and white photograph of Perkins taking an oath with Shultz and 4 other figures. [Washington, D.C.], ca 28 August 1985 or ca 27 November 1986. – PERKINS, Jane Seymour FONDA (b. 1937), Robert Edward TURNER III ("Ted") (b. 1938), and David Lyle BOREN (b. 1941). Color photograph of Perkins, David Boren, Jane Fonda, Ted Turner, and 2 others, inscribed by BOREN: "To Ed and Lucy – With appreciation for all that you do for the University of Oklahoma. David Boren." – BUSH, George Herbert Walker (1924-2018), BOREN and PERKINS. Color photograph of Bush, Boren and Perkins. [University of Oklahoma, Norman, Oklahoma, 10 May 1997]. – And 6 others. Together, 10 photographs in 9 frames, various sizes, condition generally fine, all framed (all unexamined out of frame). Complete list available upon request.

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.

\$1,000 - 1,500



249
[PERKINS, Edward Joseph (1928-2020)]. [POLITICS]. A group of 18 works in 19 volumes related to politics, most signed or inscribed to Perkins, including:

BACCHUS, William I. *Foreign Policy and the Bureaucratic Process The State Department's Country Directory System*. Princeton, New Jersey: Princeton University Press, 1974. PRESENTATION COPY, INSCRIBED BY BACCHUS. – LIMBAUGH, David. *Absolute Power The Legacy of Corruption in the Clinton-Reno Justice Department*. Washington, D.C.: Regnery Publishing, Inc., 2001. PRESENTATION COPY, INSCRIBED BY LIMBAUGH. – KURLAND, Norman G., Dawn K. BROHAWN, and Michael D. GREANEY. *Capital Homesteading For Every Citizen A Just Free Market Solution for Saving Social Security*. Washington, D.C.: Economic Justice Media, 2004. PRESENTATION COPY, SIGNED BY KURLAND. – BOREN, David Lyle. *A Letter to America*. Norman, Oklahoma: University of Oklahoma Press, 2008. PRESENTATION COPY, INSCRIBED BY BOREN. With University of Oklahoma Press pamphlet laid in. And another copy with Presentation compliments, University of Oklahoma Press pamphlet, and TL facsimile signed “David L. Boren” laid in. – MACCALLUM, Mungo, editor. *Mungo MacCallum's Australian Political Anecdotes*. Melbourne: Oxford University Press, 1994. *Provenance*: Colleen McCullough (1937-2015), Australian Novelist, and Ric Robinson, gifted to; Edward J. and Lucy Perkins (gift inscription). INSCRIBED BY McCULLOUGH & ROBINSON. – And 13 others. Together, 18 works in 19 volumes. All FIRST EDITIONS except where noted, 8vo and 4to, condition generally fine. Complete list available upon request.

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.

\$300 - 400



250
[PERKINS, Edward Joseph (1928-2020)]. [POLITICS]. A group of 9 works related to African Politics, many signed or inscribed to Perkins, including:

ROBERTSON, T.C. *South African Mosaic*. Cape Town: C. Struik Publishers, 1984. FIRST EDITION, second issue. *Provenance*: Johannes Albertus Hermanus Beukes (“Herbert Beukes”) (1913-2004) and Elbe Beukes, serving as Ambassador of South Africa to the United States, gifted to; Edward Perkins and Mrs. Perkins. INSCRIBED BY BEUKES. – BAKER, Pauline H. *The United States and South Africa: The Reagan Years*, in South Africa Update Series. N.p.: Ford Foundation and the Foreign Policy Association, 1989. PRESENTATION COPY, INSCRIBED BY BAKER. – MEER, Fatima, editor. *The South African Gandhi An Abstract of the Speeches and Writings of M.K. Gandhi, 1893-1914*. Durban City, South Africa: Madiba publishers and the Institute for Black Research, 1995. PRESENTATION COPY, INSCRIBED BY MEER. With Memorial pamphlet for Ismail Chota Meer laid in. – FRAZER, Jendayi E. and E. GYIMAH-BOADI, editors. *Preventing Electoral Violence in Africa*. Pittsburg: Carnegie Mellon University Press, 2011. PRESENTATION COPY, INSCRIBED BY FRAZER. – And 5 others. Together, 9 works in 9 volumes. All FIRST EDITIONS except where noted, 8vo and 4to, condition generally good. Complete list available upon request.

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.

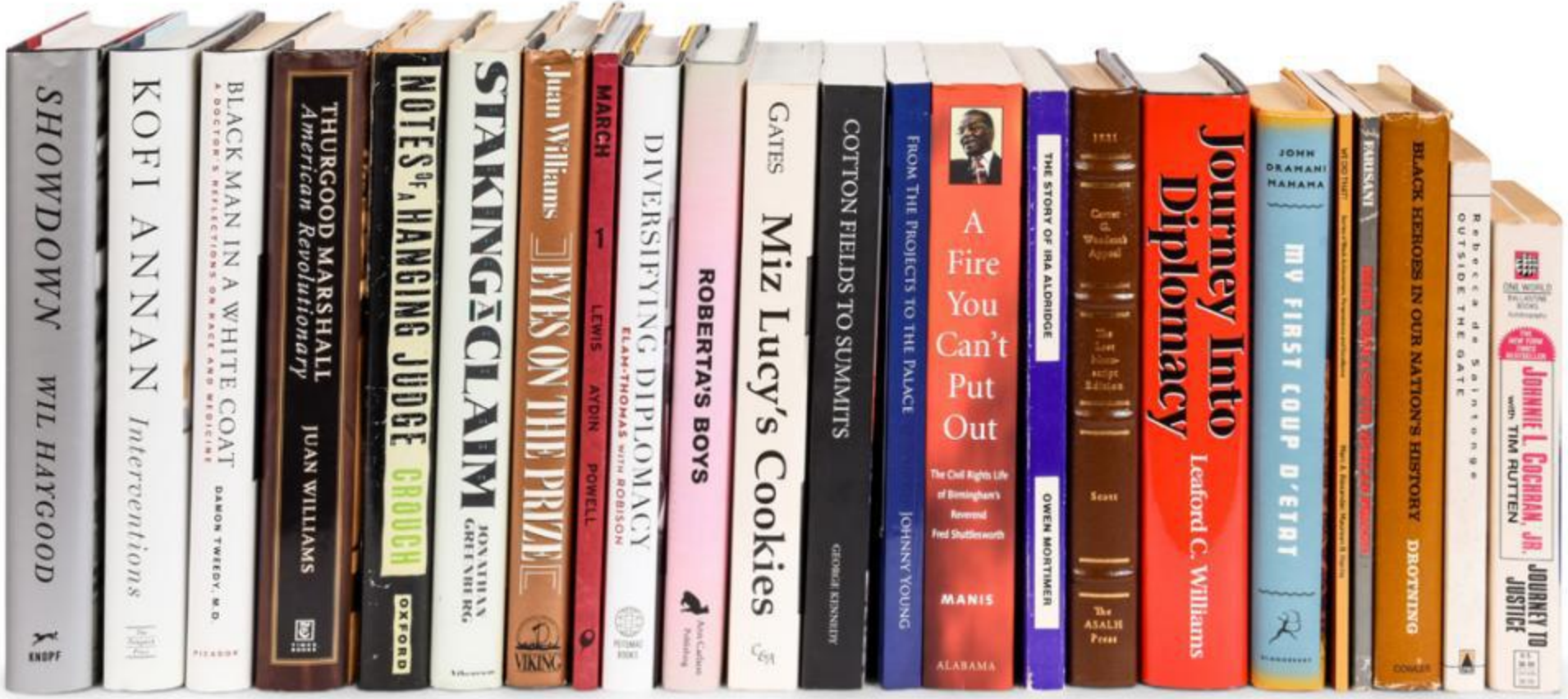
\$300 - 400

251
[PERKINS, Edward Joseph (1928-2020)]. A group of 23 volumes related to African and African American Biography and History, most signed or inscribed to Perkins, including:

SAINTONGE, Rebecca de. *Outside the Gate A Biography of Nico Smith*. London: Spire, 1989. *Provenance*: Nicolaas Johannes Smith (“Nico”) (1929-2010), South African Afrikaner minister and prominently opposed to apartheid, gifted to; Edward Joseph Perkins (1928-2020), first black U.S. Ambassador to South Africa, 1986- 1989 (inscription). INSCRIBED BY SMITH. – WILLIAMS, Juan. *Thurgood Marshall American Revolutionary*. New York: Random House, 1998. PRESENTATION COPY, INSCRIBED BY WILLIAMS. *Provenance*: Edward J. Perkins (gift inscription). – LEWIS, John and Andrew AYDIN. *March: Book One*. Marietta, GA: Top Shelf Productions, 2013. PRESENTATION COPY, INSCRIBED BY BOTH LEWIS AND AYDIN. – MAHAMA, John Dramani. *My First Coup D'état and Other True Stories from the Lost Decades of Africa*. New York, et al: Bloomsbury, 2012. PRESENTATION COPY, INSCRIBED BY MAHAMA. – ELAM-THOMAS, Harriet Lee. *Diversifying Diplomacy My Journey from Roxbury to Dakar*. N.p.: Potomac Press, University of Nebraska Press, 2017. PRESENTATION COPY, INSCRIBED BY ELAM-THOMAS. – And 18 more. Together, 23 works in 23 volumes. 8vo and 4to, condition generally good. Complete list available upon request.

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.

\$300 - 400



252

MEER, Fatima (1928-2010). *Higher Than Hope Mandela The Biography of Nelson Mandela*. Durban, South Africa: Madiba Publishers Institute for Black Research, [1990].

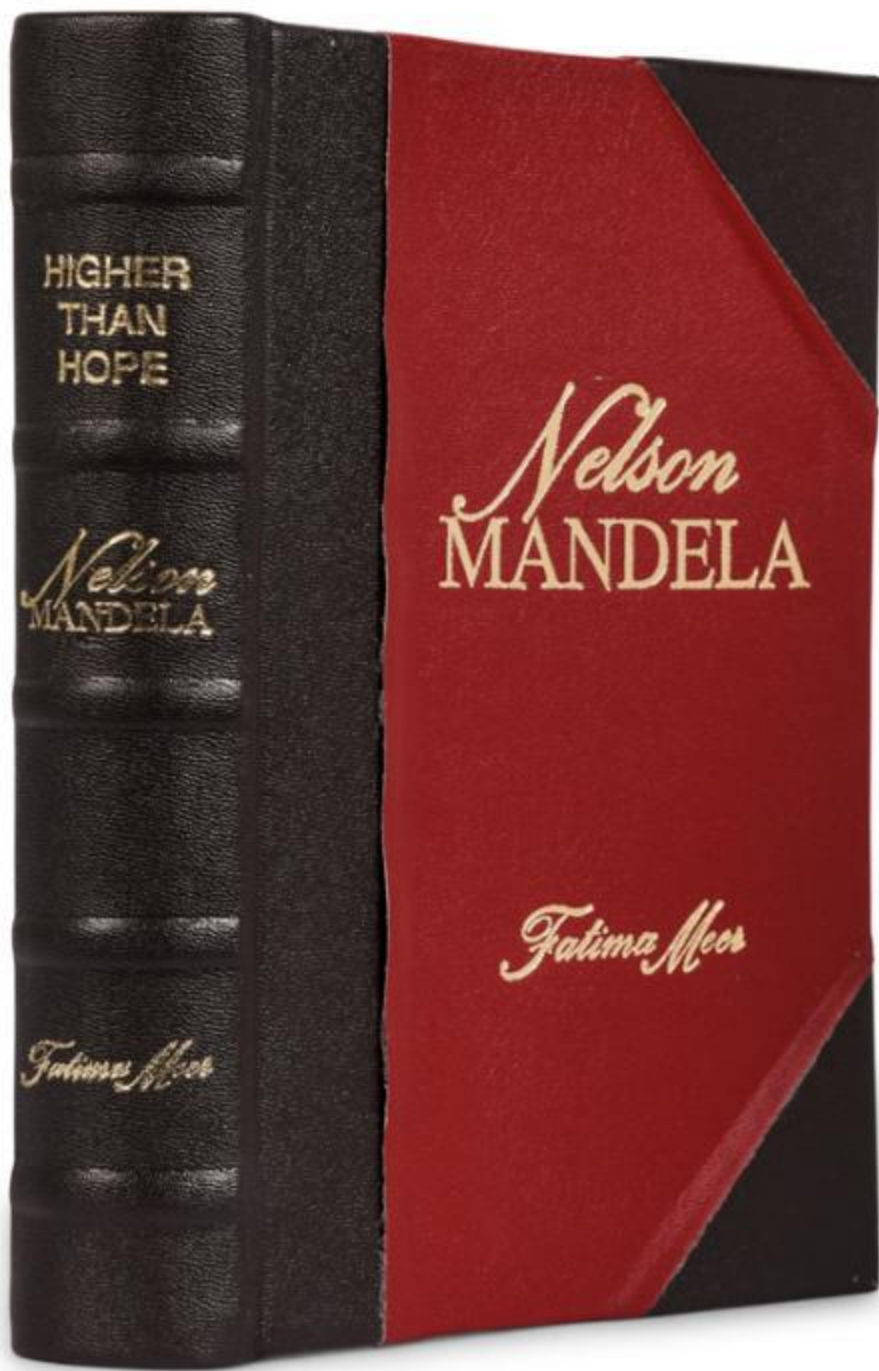
8vo. Numerous photographic reproductions. (Some minor staining.) Publisher's half roan under red roan (some light wear); slipcase. *Provenance*: Fatima Meer (inscription), gifted to; Edward Joseph Perkins (1928-2020), American diplomat, first black U.S. Ambassador to South Africa, 1986- 1989 (embossed stamp and inscription, 1993).

LIMITED EDITION, number 30 of 100 copies printed to commemorate the release of Nelson Mandela from Victor Verster Prison on 11 February 1990.

PRESENTATION COPY, INSCRIBED BY MEER: "To Ed Perkins – a friend in distress, to commemorate his revisit to to [sic] the country where he broke the communication barrier between the U.S.A. and the distressed of this country when it was most difficult to do so. From Fatima Meer. Feb. 15 1993." Meer was a South African anti-apartheid activist who wrote many books on human rights related to South Africa. The author's inscription relates to Perkins' work as the first black U.S. Ambassador to South Africa during apartheid, and Perkins' efforts to improve communication between black and white South Africans, including holding integrated receptions (Seelye). This first authorized biography of Mandela was translated into 13 languages. Perkins appointment in South Africa ended in 1989, only a few years before the era of apartheid ended with the election of Mandela as the first president of South Africa from 1994 to 1999, and the first black head of state.

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.

\$600 - 800



253

[PERKINS, Edward Joseph (1928-2020)]. A group of 28 volumes related to Literature, Religion, Self-Help, and Education, many signed or inscribed to Perkins, including:

HART, Kevin, editor. *The Oxford Book of Australian Religious Verse*. Oxford, et al: Oxford University Press, 1994. *Provenance*: John Howard and Newman College, University of Melbourne, gifted to Edward Joseph Perkins (1928-2020), U.S. Ambassador to Australia from 1993-1996 (gift inscription; tipped-in card). INSCRIBED BY HOWARD. – TAULBERT, Clifton L. *Eight Habits of the Heart the Timeless Values That Build Strong Communities - Within Our Homes and Our Lives*. New York: Viking and Dial Books, 1997. PRESENTATION COPY, INSCRIBED BY TAULBERT. – FLEISCHMAN, Lisa Huang. *Dream of the Walled City*. New York, et al: Pocket Books, 2000. INSCRIBED. – HERTZKE, Allen D. *Freeing God's Children The Unlikely Alliance for Global Human Rights*. Lanham, et al: Rowman & Littlefield Publishers, Inc., 2004. PRESENTATION COPY, INSCRIBED BY HERTZKE. – RAWLES, Nancy. *My Jim*. New York: Crown Publishers, 2005. PRESENTATION COPY, INSCRIBED BY RAWLES. – And 23 more. Together, 28 works in 28 volumes. FIRST EDITIONS except where noted, 8vo and 4to, condition generally good. Complete list available upon request.

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.

\$300 - 400

254

[PERKINS, Edward Joseph (1928-2020)]. A group of 24 works of biography or history, signed or inscribed to Perkins, including:

ACHESON, Dean. *Present at the Creation My Years in the State Department*. New York: W.W. Norton & Company, Inc., 1969. *Provenance*: Joseph Verner Reed, Jr. (1937-2016), Under-Secretary-General of the United Nations and Special Representative for Public Affairs from 1992-1997, (sticker, card, inscription) gifted to; Edward Joseph Perkins (1928-2020), 19th U.S. Ambassador to the United Nations from 1992-1993 (gift inscription, annotations). INSCRIPTION BY REED. With card embossed with United Nations symbol laid in: "With the compliments of Joseph Verner Reed Under-Secretary-General United Nations." – PRYOR, Elizabeth Brown. *Clara Barton Professional Angel*. Philadelphia: University of Pennsylvania Press, 1987. PRESENTATION COPY, INSCRIBED BY PRYOR. – UREN, Tom. *Straight Left*. Sydney, et al: Random House Australia, 1994. *Provenance*: Tom Uren (1921-2015), former member of the Australian Parliament, gifted to; Edward Joseph Perkins (1928-2020), U.S. Ambassador to Australia from 1993-1996 (gift inscription, bookplate). PRESENTATION COPY, INSCRIBED BY UREN. With list of alternations laid in. – GEYER, Georgie Anne. *Buying the Night Flight The Autobiography of a Woman Foreign Correspondent*. Chicago and London: The University of Chicago Press, 2001. Later edition. PRSENTATION COPY, INSCRIBED BY GEYER. – NOOR, Queen, Her Majesty. *Leap of Faith Memoirs of an Unexpected Life*. New York: Miramax Books, 2003. PRESENTATION COPY, INSCRIBED BY NOOR. – BURKE, Bob, and Von Russell CREEL. *Oklahoma Statesman The Life of David Boren*. Oklahoma City, Oklahoma: Oklahoma Heritage, 2008. *Provenance*: BOREN, David Lyle (b. 1941), United States Senator from Oklahoma, gifted to; Edward Joseph Perkins (1928-2020), American diplomat, first black U.S. Ambassador to South Africa, 1986-1989 (gift inscription, bookplate). GIFT COPY, INSCRIBED BY BOREN. – And 18 others. Together, 24 works in 24 volumes. All FIRST EDITIONS except where noted, 8vo and 4to, condition generally good or fine. Complete list available upon request.

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.

\$300 - 400



255
McCULLOUGH, Colleen Margaretta (1937-2015). *The Thorn Birds*. New York, et al: Harper & Row, Publishers, 1977.

8vo. Publisher's boards gilt (corners lightly bumped, some light rubbing, offsetting to endleaves); original dust jacket (some chipping, some toning or staining). *Provenance*: Edward Joseph Perkins (1928-2020), American diplomat, U.S. Ambassador to Australia from 1993-1996 (presentation inscription).

FIRST EDITION. PRESENTATION COPY, INSCRIBED BY McCULLOUGH: "For Ed & Lucy Perkins A privilege and a pleasure to meet you. Please come back! Love Col." ADDITIONALLY SIGNED on the front pastedown. McCullough's inscriptions to the Ed Perkins and his wife, Lucy, hints at their close relationship and mutual respect. McCullough first met Perkins when she went to the University of Oklahoma to complete research for her seven-volume work on the Roman Empire. She ultimately became an honorary founding board member of the Board of Visitors for the College of International Studies, where she met Perkins . Perkins served as the Senior Vice Provost Emeritus of International Programs at the International Program Center, and Professor Emeritus of the School of International and Area Studies. Perkins served as U.S. Ambassador to Australia from 1993-1996.

[With:]
McCULLOUGH. 11 additional works, ALL PRESENTATION COPIES, INSCRIBED BY McCULLOUGH to Edward and Lucy Perkins, and SOME ADDITIONALLY SIGNED. Complete list available on request.

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.
\$300 - 400



256
GILLESPIE, John Birks ("Dizzy") (1917-1993). Photograph by Eddie Birch signed and inscribed ("Dizzy Gillespie"), to Ambassador Edward Joseph Perkins.

Silver gelatin photograph, ca 1990 or earlier, SIGNED AND INSCRIBED LOWER MARGIN: "To Ed, The best always to you...! Dizzy Gillespie '90." Matted and framed (unexamined out of frame). *Provenance*: Edward Joseph Perkins (1928-2020), American diplomat, first black U.S. Ambassador to South Africa, 1986-1989 (inscription, 1990).

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.
\$100 - 200



257
YOUNG, John Watts (1930-2018). Photograph of Young driving a moon buggy, signed ("John Young") to Ambassador Edward Joseph Perkins.

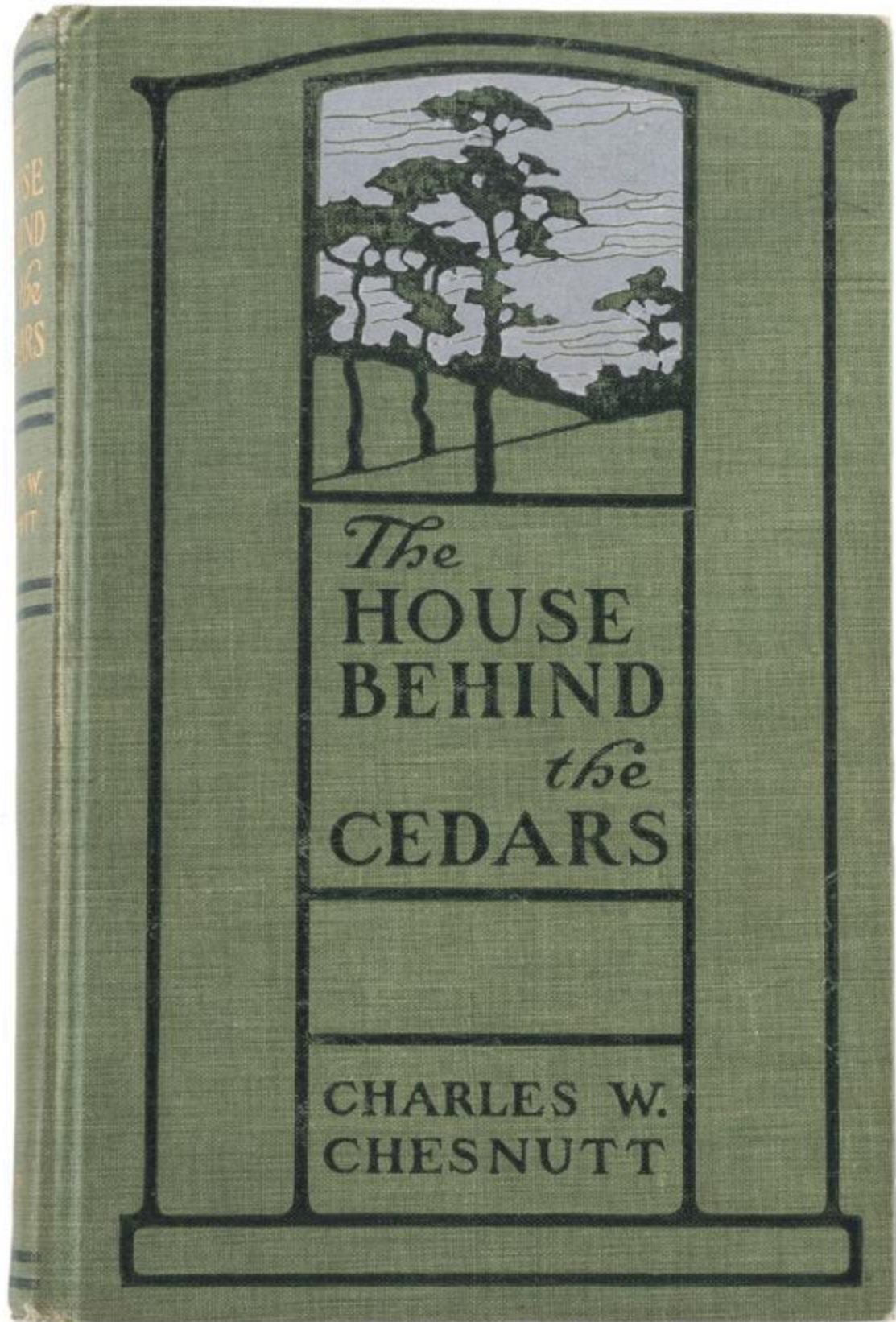
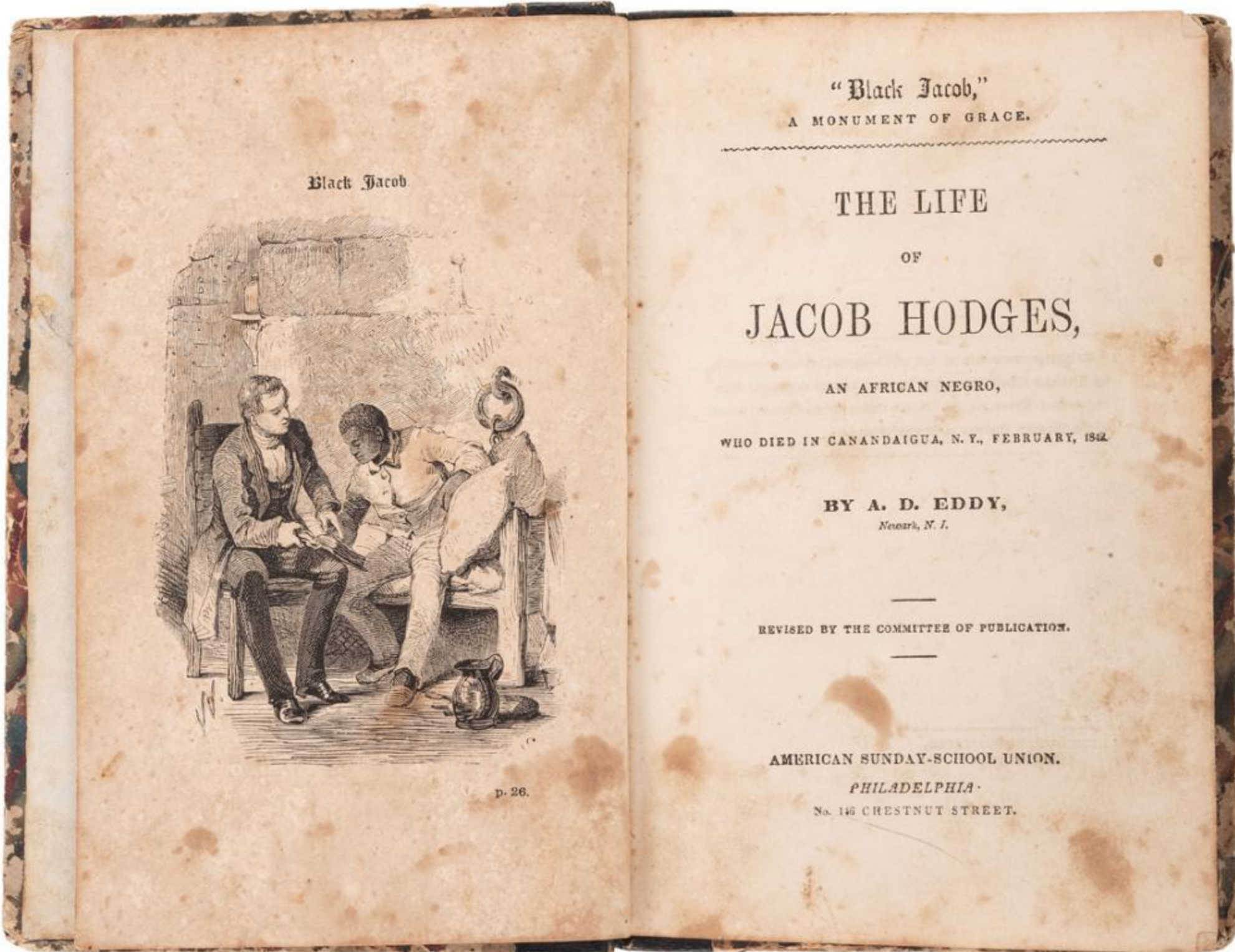
Silver gelatin photograph, 16 July 1994, SIGNED AND INSCRIBED ON LOWER MAT: "To Ambassador & Mrs. Perkins – With thanks for your outstanding contributions to the United States & the rest of our world. With much appreciation for your hospitality in Australia. Warm regards from the above moon buggy driver, John Young 16 July 1994." Matted and framed (unexamined out of frame). *Provenance*: John Watts Young (1930-2018), former U.S. astronaut and Special Assistant to Johnson Space Center Director Aaron Cohen for Engineering, Operations and Safety, gifted to; Edward Joseph Perkins (1928-2020), U.S. Ambassador to Australia from 1993-1996.

Property from the Estate of Ambassador Edward J. Perkins, Washington, D.C.
\$150 - 250

258
[LITERATURE]. A group of pre-Civil War and Reconstruction Era books with African American protagonists, comprising:

EDDY, A.D. “*Black Jacob,*” *A Monument of Grace. The Life of Jacob Hodges, an African Negro, Who Died in Canandaigua, N.Y., February, 1842.* Philadelphia: American Sunday-School Union, 1842. 32mo. Engraved frontispiece. (Toned, spotting.) Contemporary black morocco-backed marbled boards. *Provenance:* Dr. Fox, Natchez, MS, 1845 (penciled ownership inscription). – DAINGERFIELD, Henrietta G. *Our Mammy and Other Stories.* Lexington, KY: Hampton Institute Press, 1906. 8vo. 11 photographic illustrations of African Americans. (Minor toning at edges.) Original publisher’s blue cloth gilt (minor wear at spine caps). Includes portraits of Black nannies with white children, laborers, and soldiers, including a Civil War captain. – [MUDGE, Zachariah Atwell (1813-1888)]. *Plantation Jim and the Freedom Which he Obtained.* New York: Hurst & Co., ca 1880s. 8vo. Half-titles, illustrations. (Toned.) Original publisher’s illustrated brown cloth (soiled, spine leaned). Arlington Edition. – Together, 3 works in 3 volumes.

\$200 - 300



259
CHESNUTT, Charles W. (1858-1932) *The House Behind the Cedars.* Boston and New York: Houghton Mifflin Company, 1900.

8vo. (Light toning.) Original publisher’s illustrated green cloth (very slightly leaned).

FIRST EDITION with tipped in signature of the author’s wife, Susan V. Chesnutt. One of the first African American novels to explore interracial romance and marriage.

\$300 - 500

260
[CHESNUTT, Charles (1858-1932)]. A group of 3 items related to Charles Chesnutt, incl. Howard University programs and ALS from Susan V. Chesnutt to head of NAACP Arthur Spingarn.

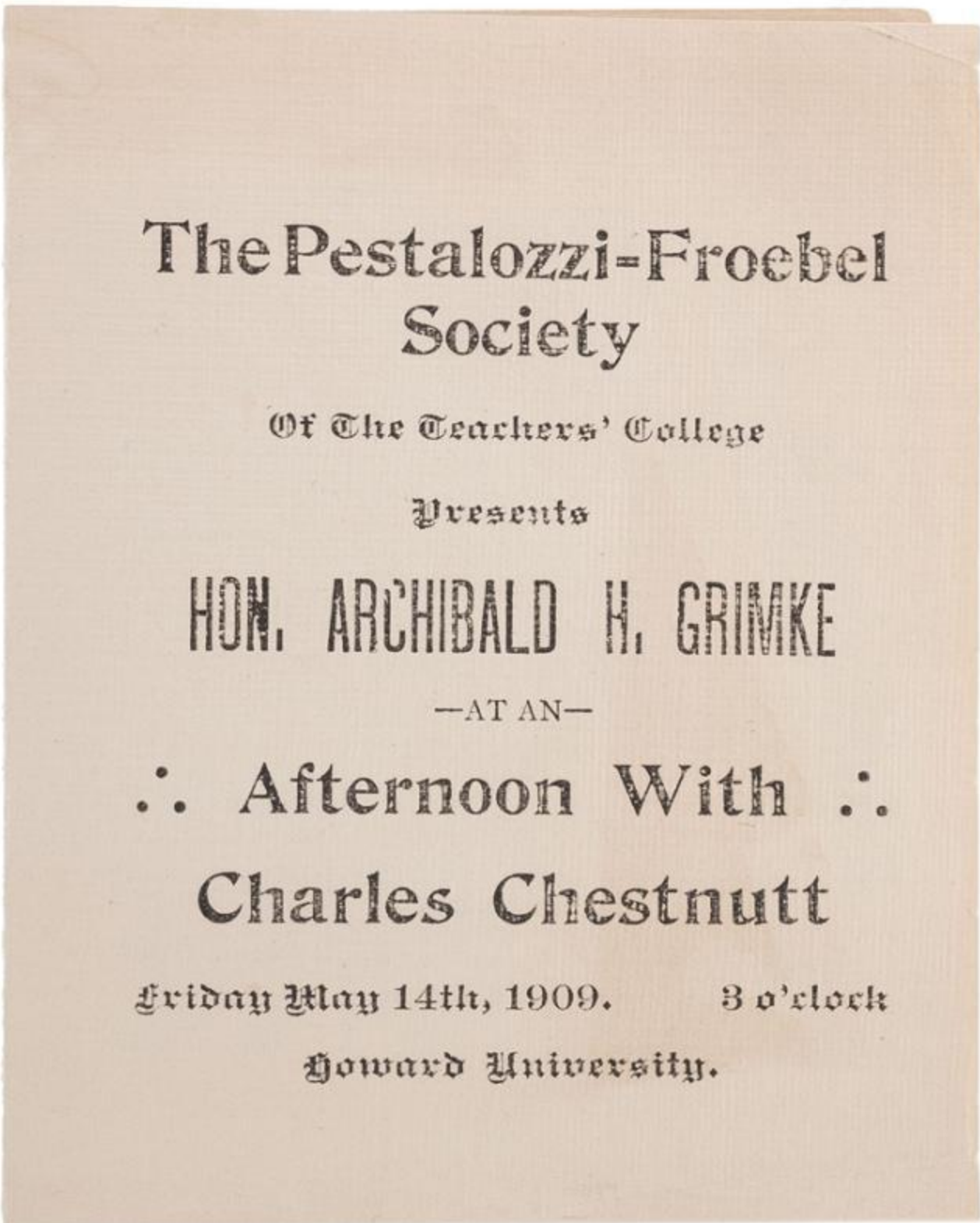
[GRIMKÉ, Archibald (1849-1930)]. [CHESNUTT, Charles (1858-1932)]. *The Pestalozzi-Froebel Society of the Teachers’ College Presents Hon. Archibald H. Grimke at an Afternoon with Charles Chestnutt* [sic]. [Washington, D.C.]: Howard University, 1909.

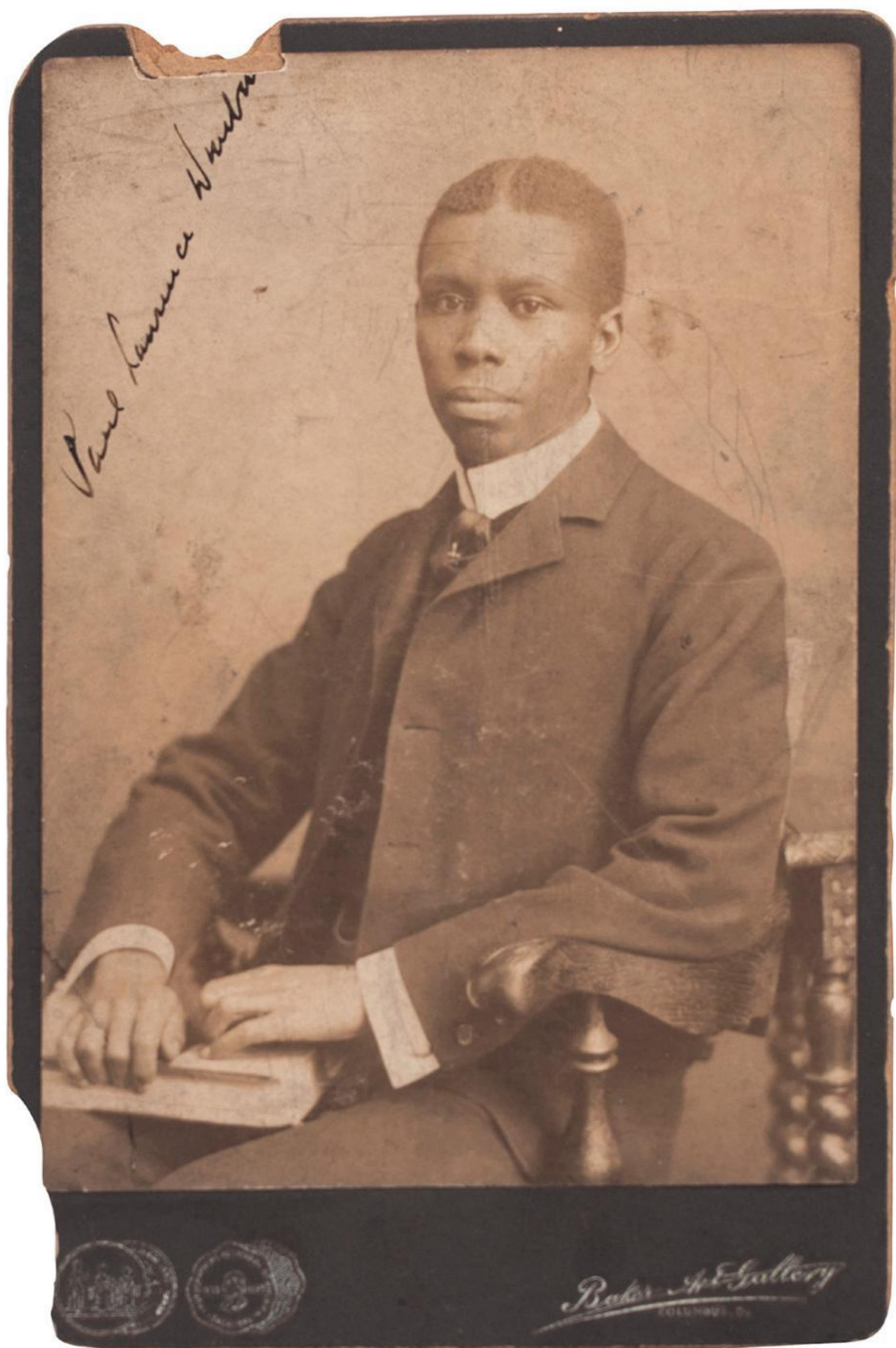
4 1/2 x 5 1/2 in. program (vertical crease, light toning). Program from an event held on 14 May 1909 at Howard University featuring an address by author Charles Chesnutt (misspelled here as Chestnutt) and an address by writer and activist Archibald Grimké.

[With:] *Memorial Service for Charles Waddell Chesnutt Under Auspices of the Stylus, Howard University.* [Washington]: [Howard University], 1933. 4 7.8 x 7 3/16 in. program (light creasing, small chips at edge, minor toning). Featuring addresses by Benjamin Griffith Brawley (1882-1939) and Dr. Alain Locke (1885-1954).

[Also with:] CHESNUTT, Susan U. Perry (1861-1940). Autograph letter signed (“Susan V. Chesnutt”) to Arthur B. Spingarn. Cleveland, OH, 14 January 1933. 2 pages, 4 15/16 x 4 in. folded card, with original envelope addressed to Spingarn postmarked 16 January 1933 from Cleveland, toning. The recently widowed Susan Chesnutt writes to civil rights leader Arthur B. Spingarn (1878-1971) thanking him for his sympathies: “thank you both very much for your note of sympathy. Every expression of admiration and affection for Mr. Chesnutt has helped in some degree to lessen our feeling of utter desolation at our great loss.”

\$200 - 300





261

DUNBAR, Paul Laurence (1872-1906). Signed cabinet card portrait. Columbus, OH: Baker Art Gallery, ca 1901.

3 7/8 x 5 1/2 in. albumen photograph on cardstock mount (toning, surface soiling, scratching, and wear including loss to edges and corners of image and mount). SIGNED BY DUNBAR on image, upper left corner. Mount recto with embossed studio imprint and various seals, including the Photographer's Association of America. Verso with ink inscription reading, "Rec Monday March 4th 1901 / while residing at #19 1/2 Milita St. / Ft. Wayne, / Indiana / Presented to me by Mr. H. M. Williams / of Ft. Wayne, a very wealthy white man / who thought well of Dunbar and / had him send his photo that / he might give one to [?] boys."

\$1,000 - 2,000

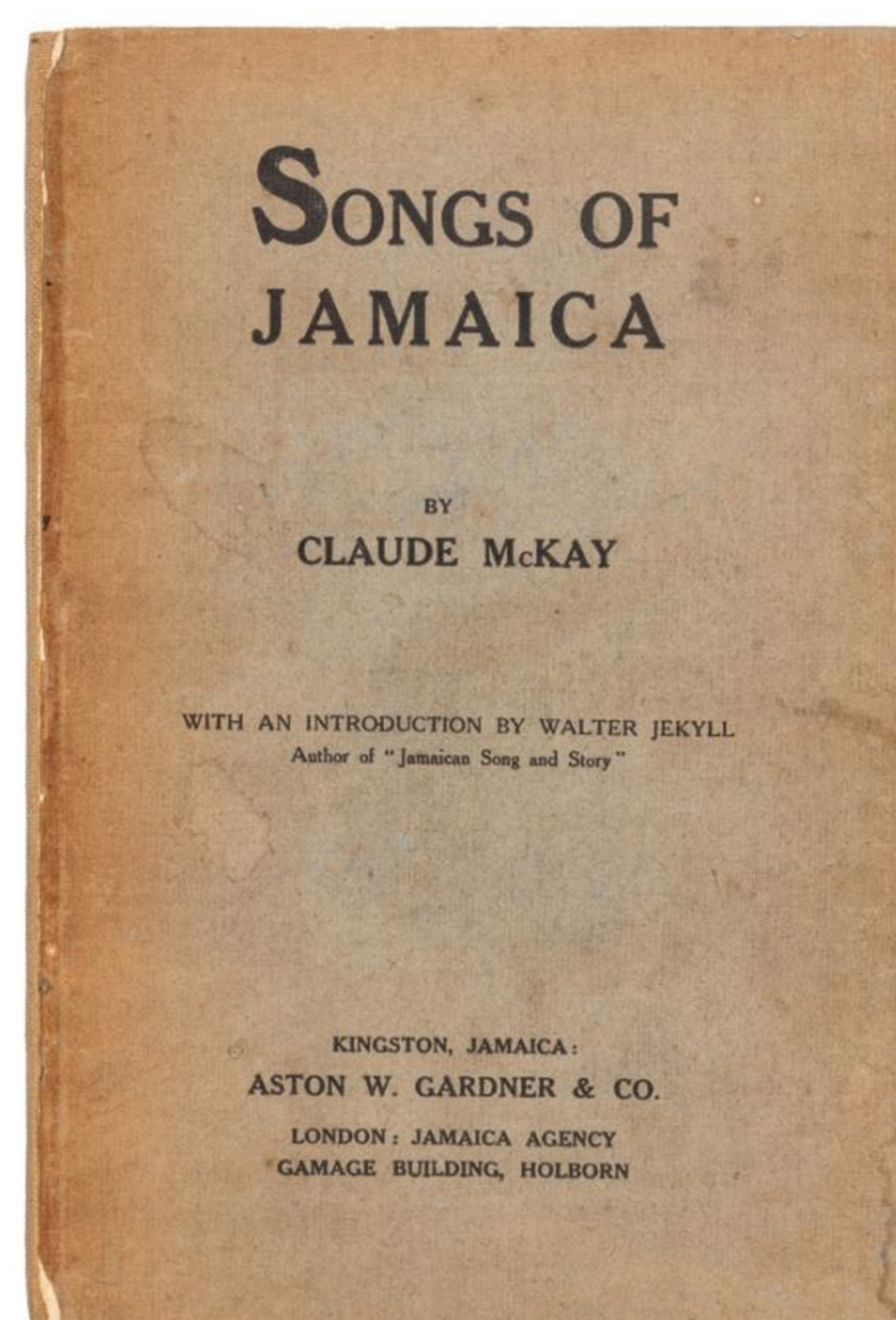
262

McKAY, Claude (1889-1948). *Songs of Jamaica*. Kingston, Jamaica and London: Aston W. Gardner & Co., 1912.

8vo. Photographic portrait frontispiece. Original boards (rebacked, endpapers renewed, some staining).

FIRST EDITION OF McKAY'S FIRST BOOK, THE FIRST POEMS PUBLISHED IN JAMAICAN PATOIS. Born in Jamaica, McKay studied poetry with his brother, teacher Uriah Theophilus McKay, and Walter Jekyll, who would later encourage McKay to write poetry in Jamaican dialect. His *Songs of Jamaica* presented a celebratory view of peasant life and earned him an award and stipend from the Jamaican Institute of Arts and Sciences. He used the money to finance a trip to America and enrolled at the Tuskegee Institute before transferring and ultimately leaving school to go to New York. He was a central figure in the Harlem Renaissance. RARE: According to *American Book Prices Current*, only two copies of McKay's rare first work have appeared at auction in the last 45 years.

\$1,500 - 2,500



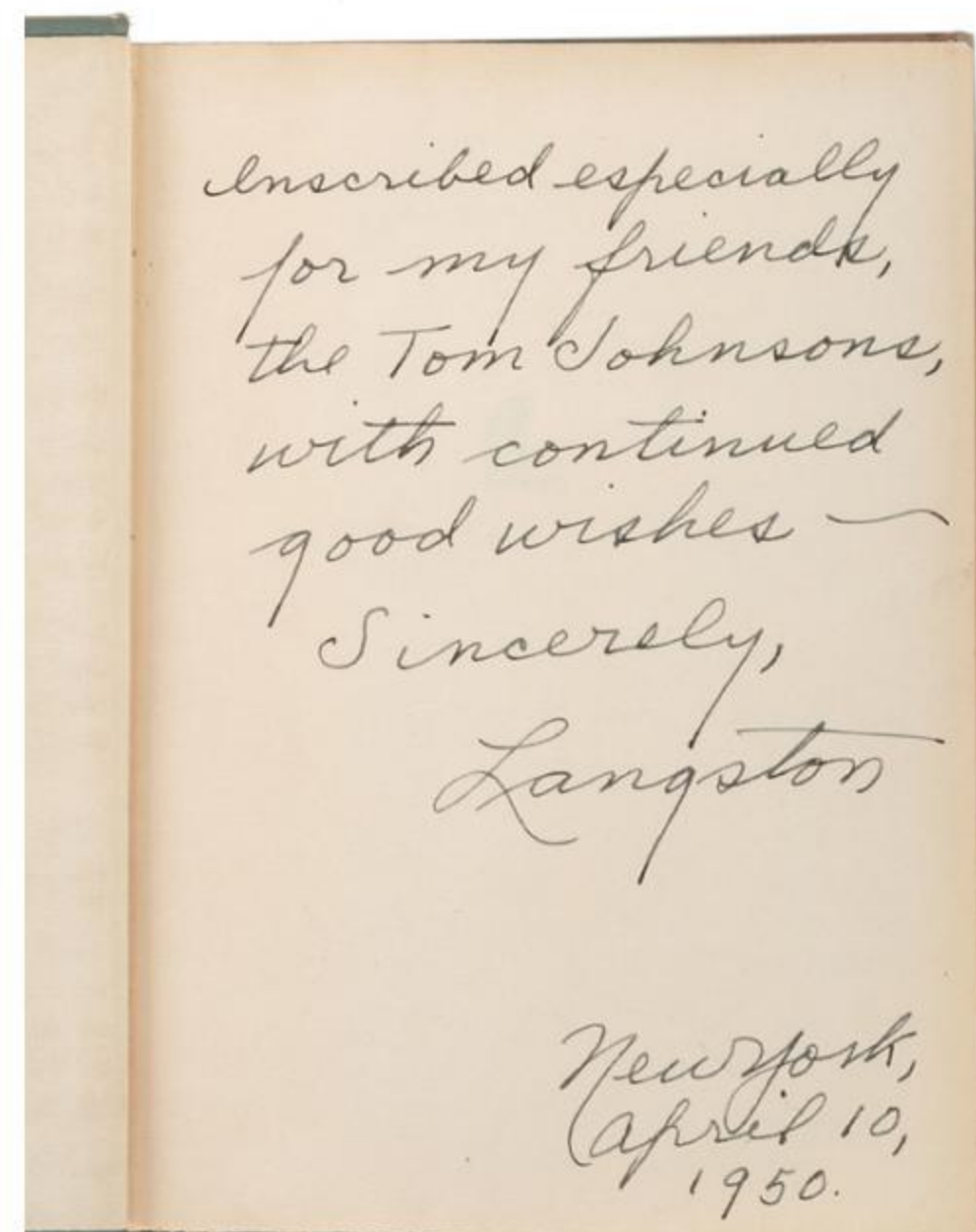
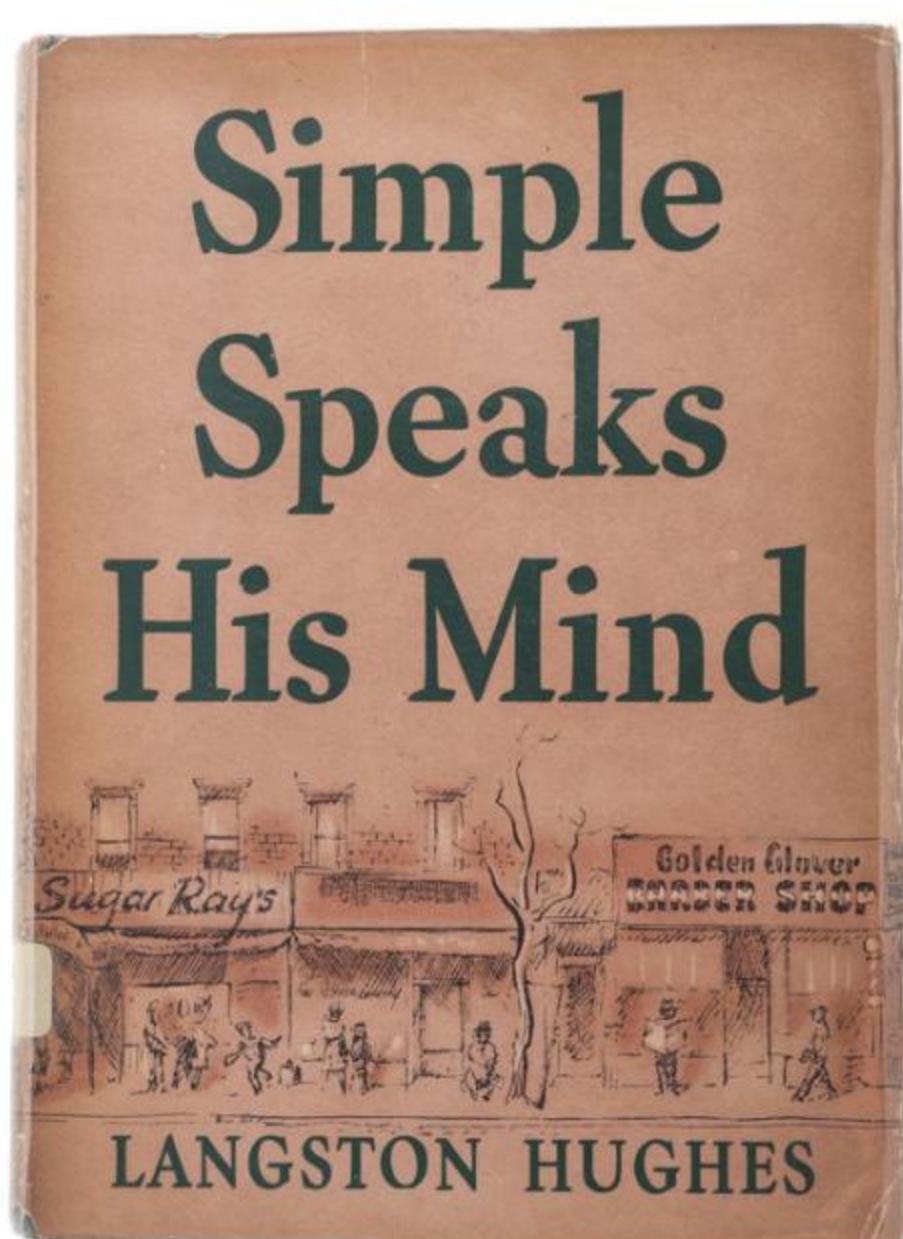
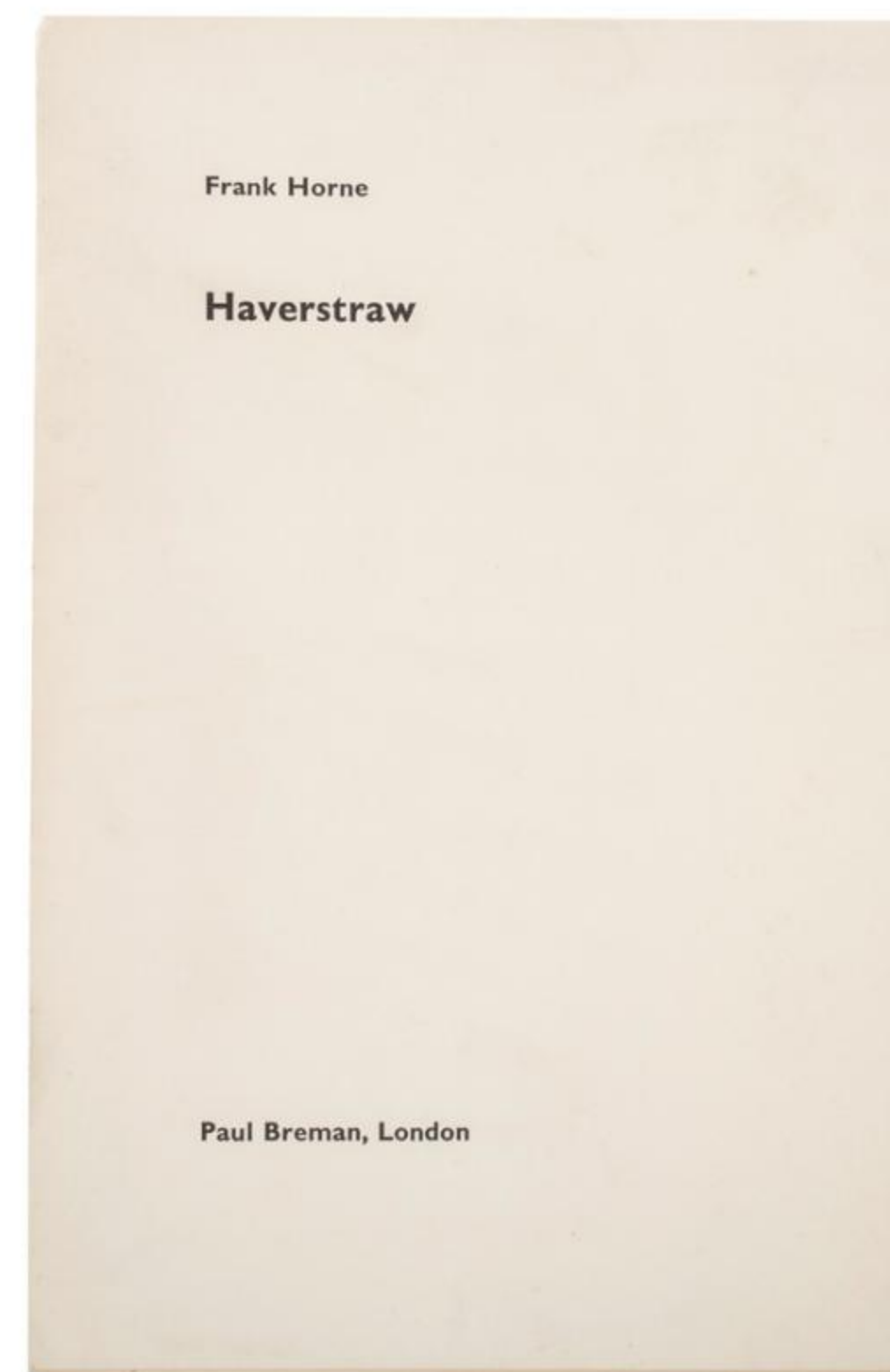
263

HORNE, Frank (1899-1974). *Haverstraw*. London: Paul Breman, 1963.

8vo. Half-titles. Original publisher's white wrappers (minor toning); original publisher's dust jacket (minor toning).

FIRST LIMITED EDITION, number 60 of 250 copies. Horne's first and only published collection of poetry, the book is split into two sections. The first, "Letters Near a Suicide (1929-1930)" (pp. 8-27) and "Haverstraw (1960)" (pp. 29-40). A figure of the Harlem Renaissance, Horne trained and practiced as an ophthalmologist in Harlem. In 1925, "Letters" won second place in the Amy Spingarn Literary Award and they were published in *Crisis* and included in Alain Locke's *New Negro* anthology. Beginning in 1936, he served in several government roles, including Assistant Director of the Division of Negro Affairs, National Youth Administration; Housing and Home Finance Agency, and the National Committee Against Discrimination in Housing, advising the Roosevelt administration on racism and a panoply of issues affecting Black Americans. RARE: online records indicate no copies ever sold at auction.

\$200 - 300



264

HUGHES, Langston (1901-1967). *Simple Speaks His Mind*. [New York]: Simon & Schuster, 1950.

8vo. Half-titles. (Lightly toned.) Original publisher's light green-blue cloth (residue from shelf label, light sunning to top edge); original publisher's illustrated dust jacket (toned, separations at creases with tape closures to verso, shelf label). *Provenance*: Thomas O. Johnson (bookplate, inscription from Hughes).

FIRST EDITION, INSCRIBED BY HUGHES: "Inscribed especially for my friends the Tom Johnsons, with continued good wishes - Sincerely, Langston, New York, April 10, 1950." Tom Johnson was a prominent dentist in Harlem and friends with Hughes. The first of Hughes' Simple novels.

\$400 - 600

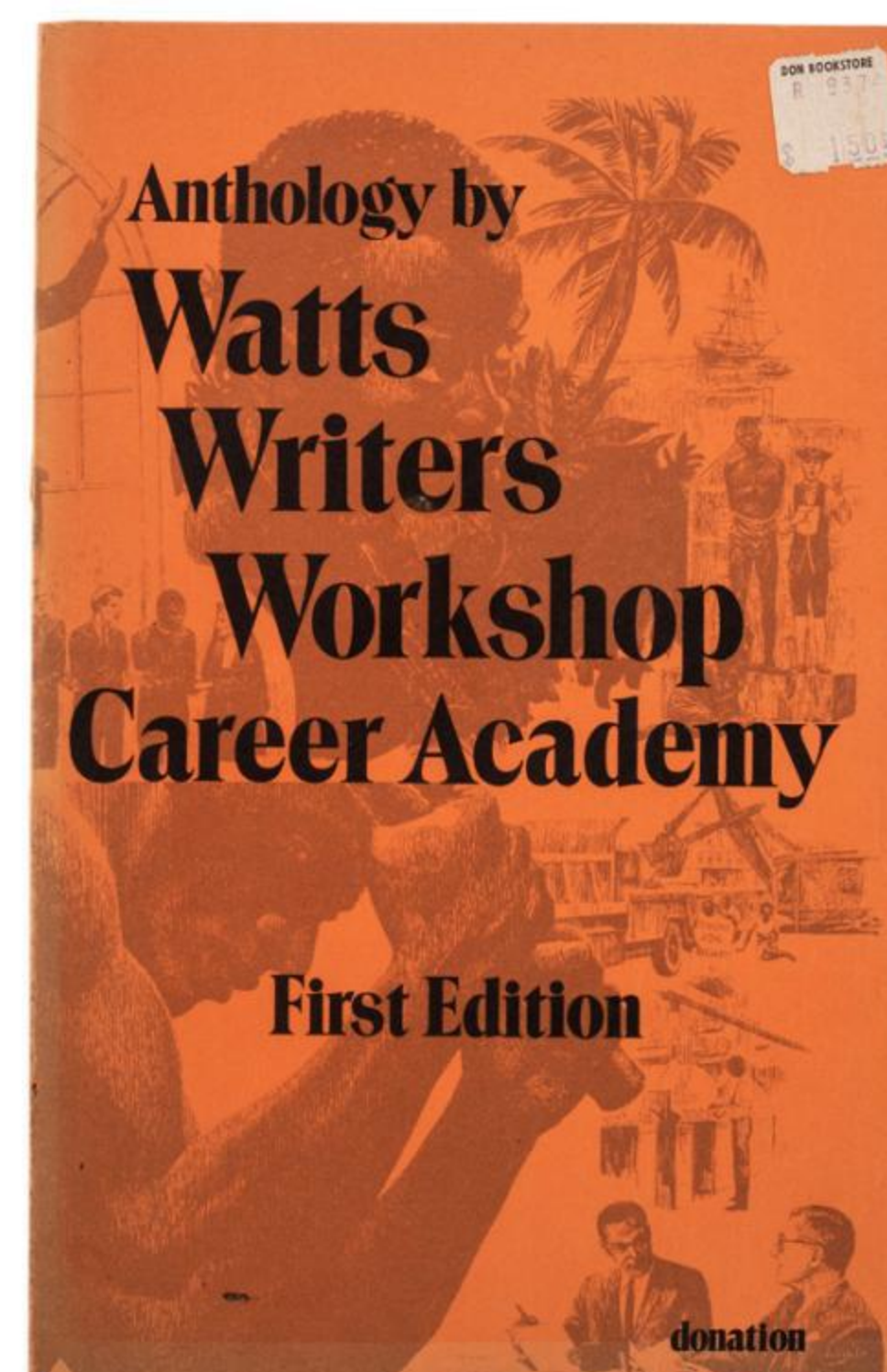
265

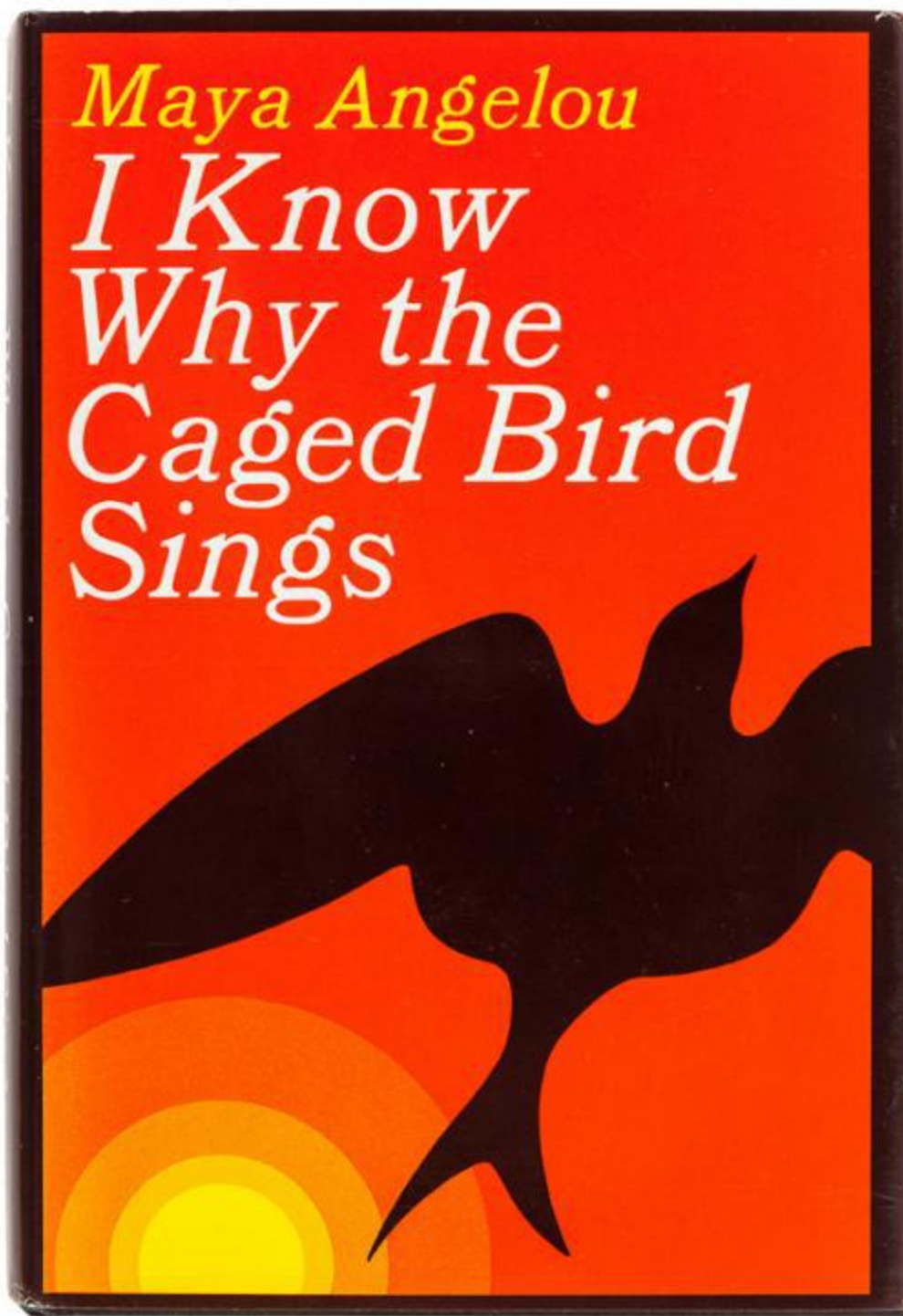
[POETRY]. DOLAN, Harry (1927-1981). Pauline Chew, E.J. Priestley, Sylvia, et al. *Anthology*. [Los Angeles]: Watts Writers Workshop, [1965-1973].

8vo. Photographic illustrations. Original publisher's illustrated orange wrappers (spine sunned). *Provenance*: Gordon Parks personal collection (Parks' ink stamp on back cover).

FIRST EDITION of a scarce anthology of original poems and short works by members of the Watts Writers' Workshop including director Harry Dolan, Nola Richardson, Leumas Sirrah, and two members of jazz-spoken word performers the Watts Prophets: Father Amde Hamilton (credited as Anthony Hamilton) and Otis O'Solomon (credited as Otis Smith). The Workshop was founded in the wake of the Watts Riots in September 1965 by Hollywood screenwriter Budd Schulberg. It was the subject of an NBC documentary that helped it to secure funding and received two NEA grants. In early 1973, however, their building and theater were burned down by FBI informant Darthard Perry (Ed Riggs). RARE, OCLC locates only 1 copy at the University of Southern California.

\$300 - 500





266

ANGELOU, Maya (1928-2014). *I Know Why the Caged Bird Sings*. New York: Random House, 1969.

8vo. Original gilt-lettered black cloth, top edge stained red; original dust jacket.

FIRST EDITION, FIRST ISSUE of Angelou's first auto-biographical work.

[With:] WALKER, Alice (b. 1944). *To Hell With Dying*. New York: Harcourt, Brace Jovanovich, 1988. 4to. Numerous illustrations by Catherine Deeter. Red cloth-backed pictorial boards stamped in gilt; original pictorial dust jacket. FIRST EDITION, SIGNED BY WALKER.

\$200 - 300

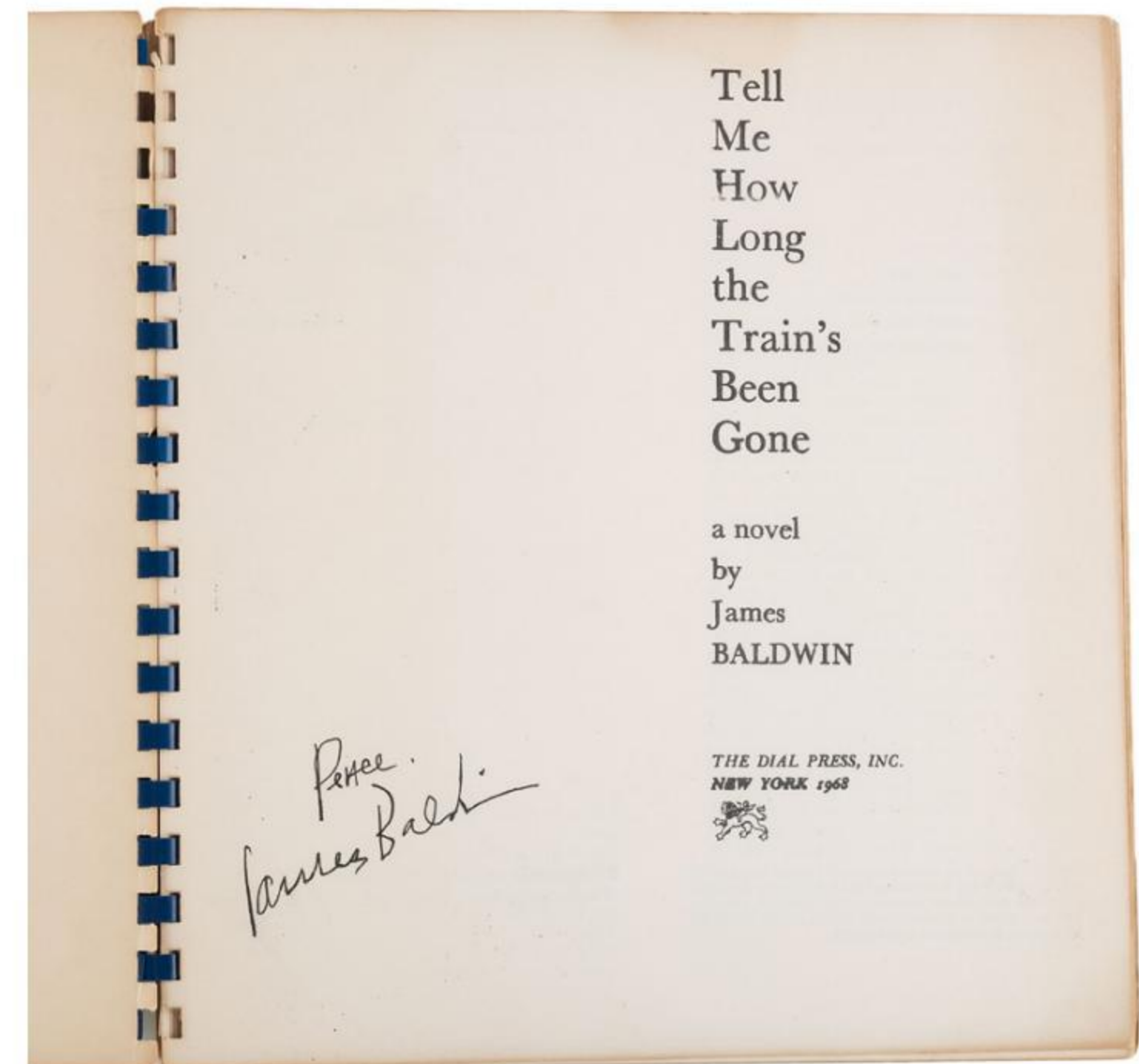
267

BALDWIN, James (1924-1987). *Tell Me How Long the Train's Been Gone*. New York: The Dial Press, 1968.

4to. Uncorrected galleys. (Occasional pen notation). Original publisher's wrappers, spiral comb (toned, some loss to comb).

FIRST EDITION UNCORRECTED GALLEYS, SIGNED BY BALDWIN TO TITLE PAGE. Baldwin's fourth novel follows the life and relationships of Leo Proudhammer, a bisexual actor from Harlem, and how he interacts with the struggle for racial justice.

\$600 - 800



268

BALDWIN, James (1924-1987). *Go Tell It on the Mountain*. New York: Alfred A. Knopf, 1953.

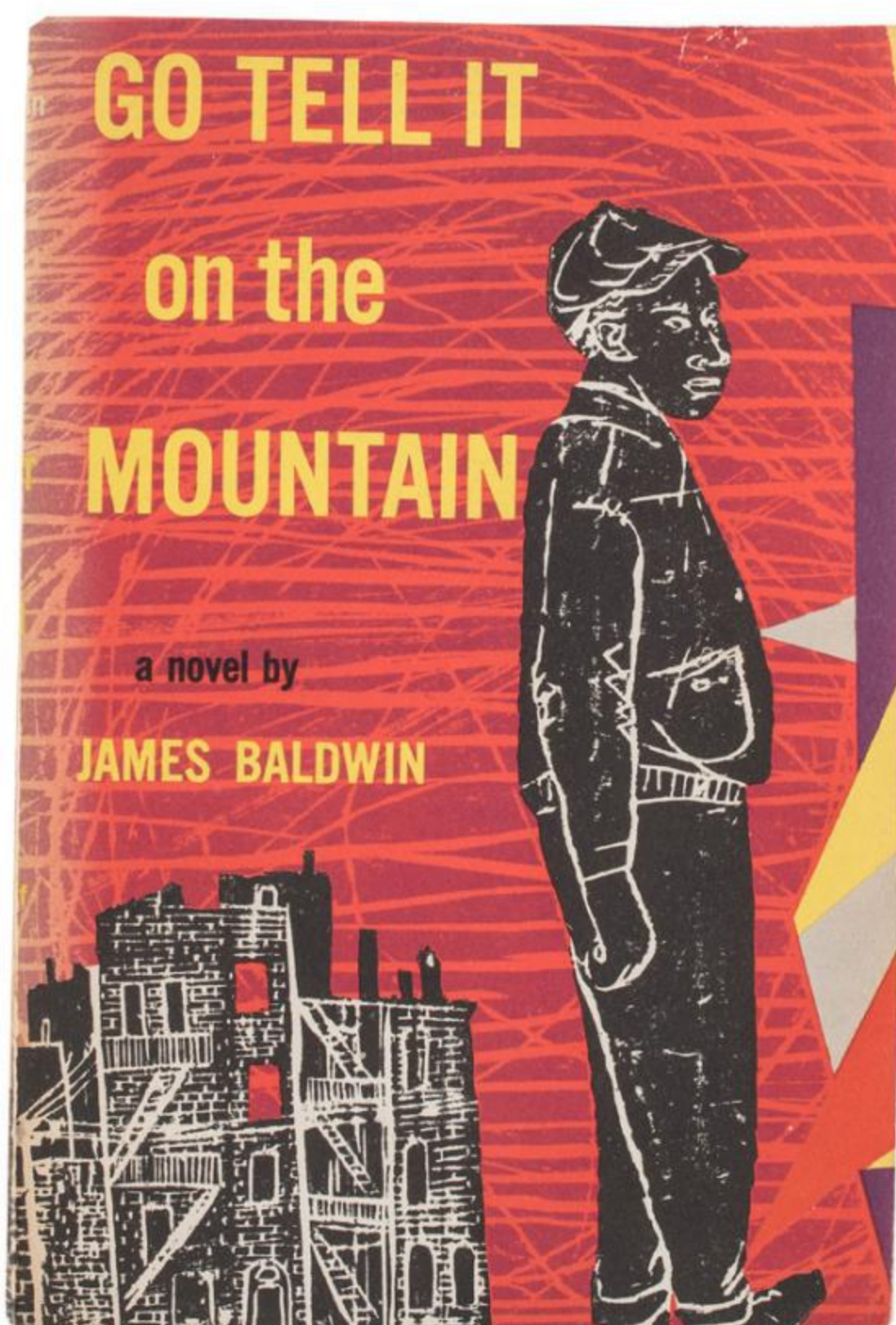
8vo. Half titles. (Occasional green pen markings.) Original publisher's illustrated wrappers (spine sunned and creased).

FIRST EDITION, ADVANCE READING COPY of Baldwin's semi-autobiographical novel.

[With:] [BALDWIN, James]. *The New York Times Book Review*. 2 issues (incomplete run). New York: The New York Times, 1976-1977. 4to, 2 issues: 26 September 1976, 16 October 1977. (Some toning.) Original wrappers (some toning). Provenance: Walter Schott (original mailing labels affixed to front pages). Schott (1927-2020) was a freelance journalist who had work published in *The New York Times*, *The Washington Post*, and many others. He was a founding member of the Kansas City chapter of the American Civil Liberties Union (ACLU) and published extensively on both civil rights and gay rights, notably in a November 1967 article for the *New York Times* he wrote, "The right to have sex without state intrusion must inevitably be confirmed and codified by the court." In a 2018 interview with the *South Florida Gay News*, (LILLY, Christiana. "Stonewall Happened in 1969. Webster Schott, a Straight Ally, Was Writing About Gay Rights Years Before." 15 June 2018.) Schott reminisced: "They were people who were looked down upon because of their sexual preference and the truth is most people have almost no control over their sexual preference."

Articles include: BALDWIN. "How One Black Man came to Be an American. Roots: The Saga of an American Family. By Alex Haley." (1976) – BALDWIN. "Last of the Great Masters. The World of Earl Hines. By Stanley Dance."

\$300 - 500



269

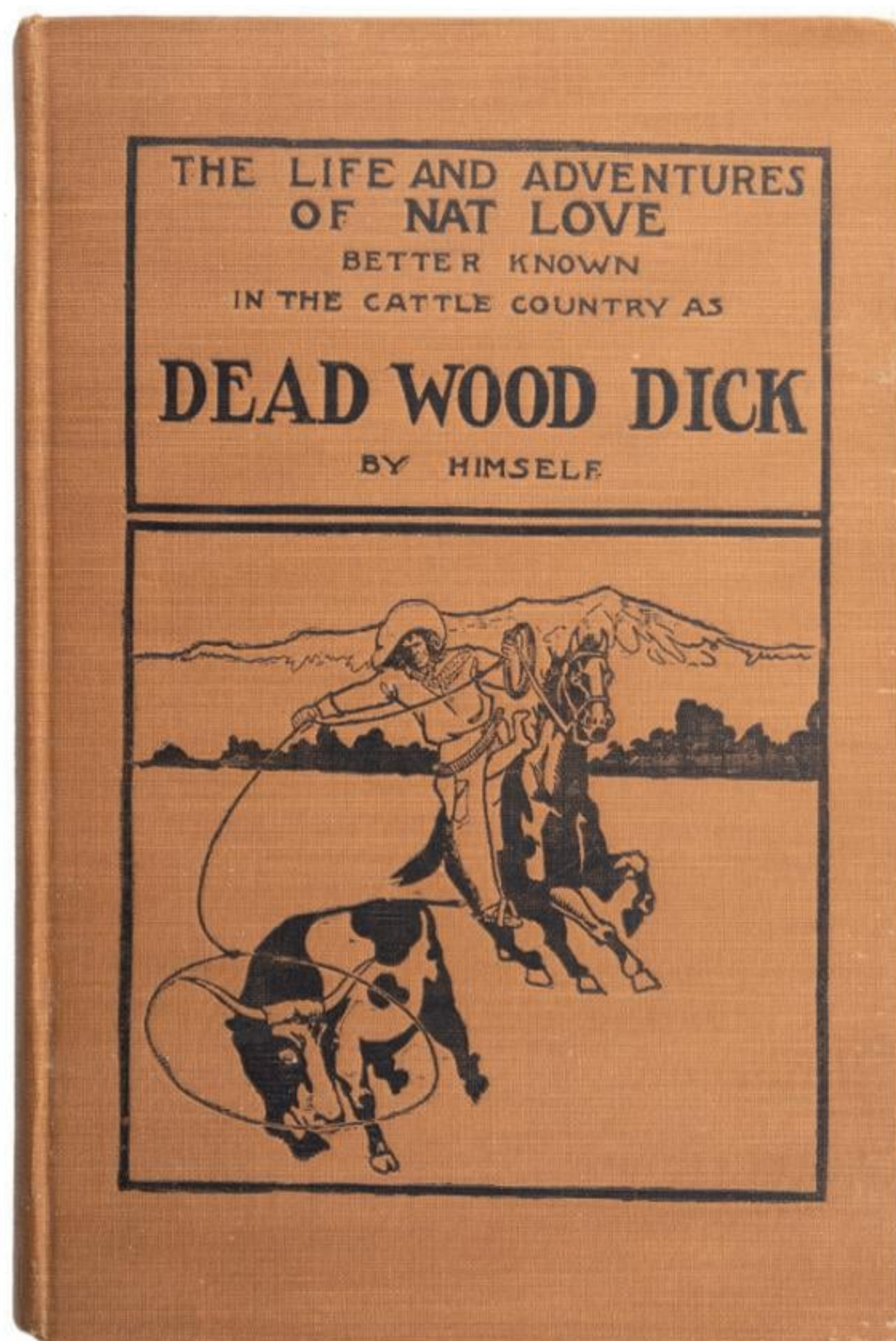
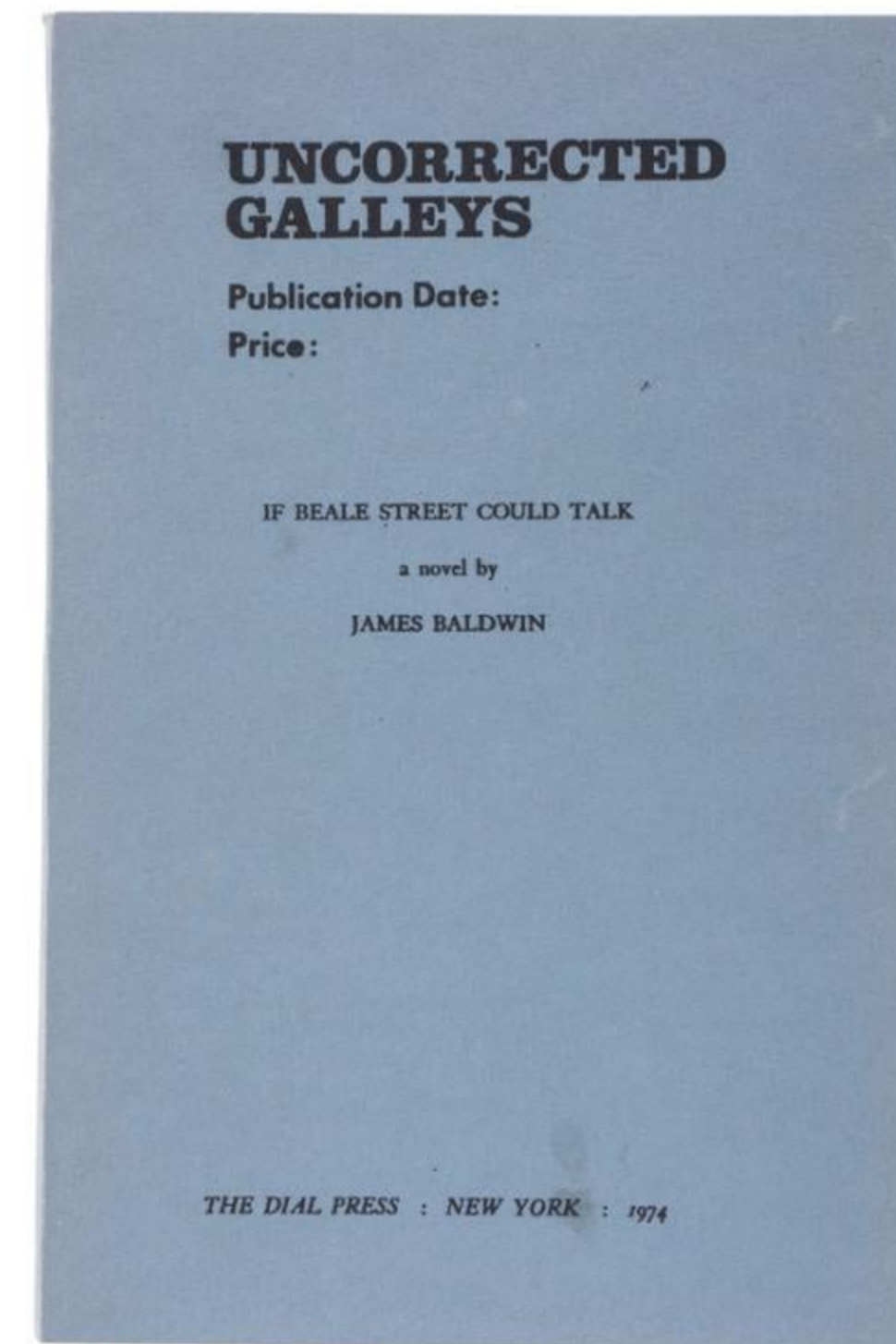
BALDWIN, James (1924-1987). *If Beale Street Could Talk*. Uncorrected Galleys. New York: The Dial Press, 1974.

8vo. Proof copy, half-titles. Original publisher's blue wrappers (vertical crease, minor small stains).

FIRST EDITION UNCORRECTED GALLEYS of Baldwin's fifth novel, a Harlem-based love story.

[With:] HARRISON, Juanita (1891-1967). *My Great Wide Beautiful World*. New York: The MacMillan Company, 1936. 8vo. Half-titles. (Toned.) Original publisher's blue cloth gilt (slightly leaned, very minor wear to extremities); original publisher's pictorial dust jacket (toned, minor chipping at edges). FIRST EDITION of Harrison's first and only work, an autobiographical travel memoir.

\$250 - 350



270

[WESTERN]. LOVE, Nat (1854-1921). *The Life and Adventures of Nat Love Better Known in Cattle Country as "Deadwood Dick."* Los Angeles: Privately printed, 1907.

8vo. 8 photographic plates, illustrations throughout. (Minor light spotting, light toning.) Publisher's original illustrated tan cloth.

FIRST EDITION autobiography of African American cowboy, rodeo performer, and Pullman porter Nat "Deadwood Dick" Love.

\$200 - 400

271

[ART - HARLEM RENAISSANCE]. A group of 2 early 1930s Harmon Foundation catalogues for African American fine art exhibitions, comprising:

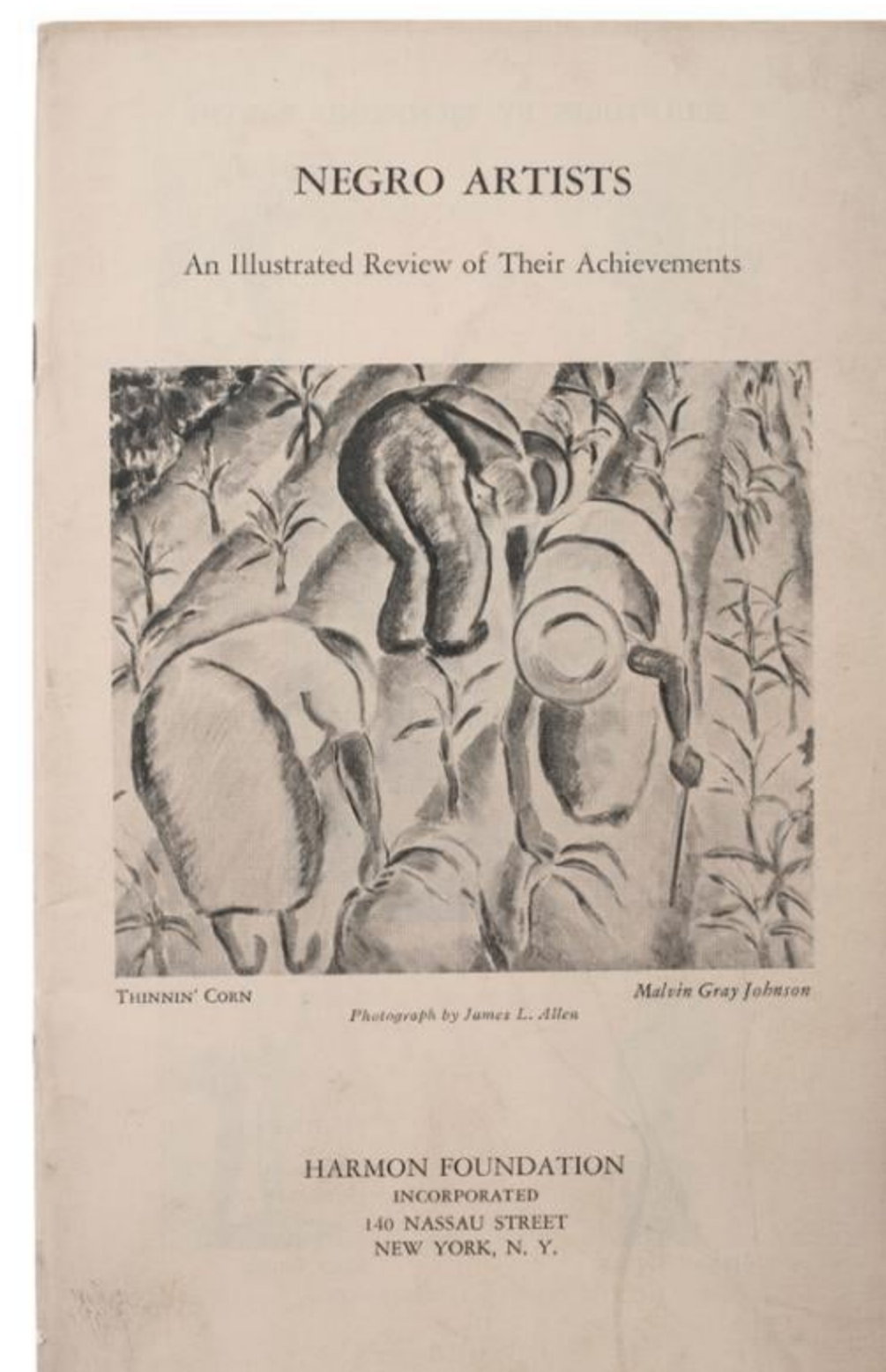
Negro Artists: An Illustrated Review of Their Achievements. New York: Harmon Foundation, 1935.

8vo. Photographic illustrations. (Minor toning.) Original publisher's illustrated wrappers.

Includes biographical essays on Malvin Gray Johnson (1896-1934), Sargent Claude Johnson (1888-1967), Richmond Barthé (1901-1989), and photographic reproductions of some of their works included in the exhibition. Also includes a directory of Negro artists.

[With:] *Exhibition of Productions by Negro Artists*. New York: Harmon Foundation, 1933. 8vo. Photograph illustrations. (Minor toning.) Original publisher's illustrated wrappers (some creasing). The exhibition included works by James Latimer Allen (1907-1977), Teodoro Ramos Blanco (1902-1972), Leslie Garland Bolling (1898-1955), Lois Mailou Jones (1905-1998), and many others.

\$300 - 500





272

[FINE ART] – [DOUGLAS, Aaron (1899-1979)]. *Fisk University Library: The Ernest R. Alexander Collection of Negroana*. April 1945.

3 5/8 x 6 1/8 in. brochure (very minor toning, else good). Cover features artwork by Aaron Douglas, depicting a man and woman holding a banner between the two of them reading, "Ex Libris."

Brochure produced to accompany the Fisk University Library's exhibition of items from the Ernest R. Alexander Collection of Negroana in connection with the university's April 1945 Festival of Music and Art.

\$200 - 300



273

VAN VECHTEN, Carl (1880-1964). A group of 4 silver gelatin prints, comprising:

Half portrait of Mahalia Jackson posed with her hands clasped together (some wear to edges and corners). New York: 16 April 1962. Photographer's blindstamp to image, lower left. Ink notations to verso record subject, date, and Van Vechten number ("IV.TT.20"). – Half portrait of Marian Anderson, posed sitting nearly in profile (light wear to edges and corners). New York: 17 July 1947. Photographer's blindstamp to image, lower left. Ink notations to verso record subject, date, and Van Vechten number ("X.DD.2"). – Standing portrait of Joyce Bryant wearing a sequined dress and posed leaning forward with her hands on her hips (light toning, some wear to edges and corners, especially bottom right edge). New York: 28 May 1953. Photographer's blindstamp to image, lower right. Ink notations to verso record subject, date, and Van Vechten number ("XVIII.KK.3"). – Half portrait of William J. Glackens, posed against a background illustrated with stars (wear to edges and corners). New York: 23 October 1937. Pencil notations to verso record subject, date, and Van Vechten number ("XVL 35"). – Together, 4 silver gelatin prints, 7 1/4 x 10 in. or smaller, each with Van Vechten's copyright handstamp on verso.

\$1,200 - 1,600

274

VANDERZEE, James (1886-1983), photographer, after. Rotogravure of African American escape artist. After 1924.

8 x 12 in. (without margins) rotogravure. Later printing of a photograph originally taken by James VanDerZee (some toning, spots of discoloration, minor wear to edges and corners). Original signed and dated in the negative, "VanDerZee / NYC / 1924."

\$250 - 350

275

ABBOTT, Berenice (1898-1991), photographer. *Church of God, 25 East 132nd Street, December 8, 1936*. Printed later by Museum of the City of New York, ca 1970s.

10 x 8 in. silver gelatin photograph (rich tonality and contrast, light edge wear). Applied paper label on verso with title and credit, "Photograph: Berenice Abbott / Federal Art Project 'Changing New York.'" Provenance: Photo Library Department, Museum of the City of New York (printed on label verso).

\$300 - 600



276

[DAVIDSON, Bruce, photographer (b. 1933)]. Pair of photographs of Mother Brown at age 110, New York City. Printed after 1962.

Silver gelatin photographs of "Mother Brown," a formerly enslaved woman from Harlem, caught on a New York Harbor cruise. Lacking signature or credit to Davidson. Each with handwritten caption to verso, "Mother Brown / Salvation Army / NY Red / 124th St. & 7th Ave. / 1962-1964." – Together, 2 photographs, the first 8 x 10 in. (few light creases, minor spotting to verso, incorrectly credited to Gordon Parks), the second 6 x 7 1/2 in. (trimmed).

\$600 - 800



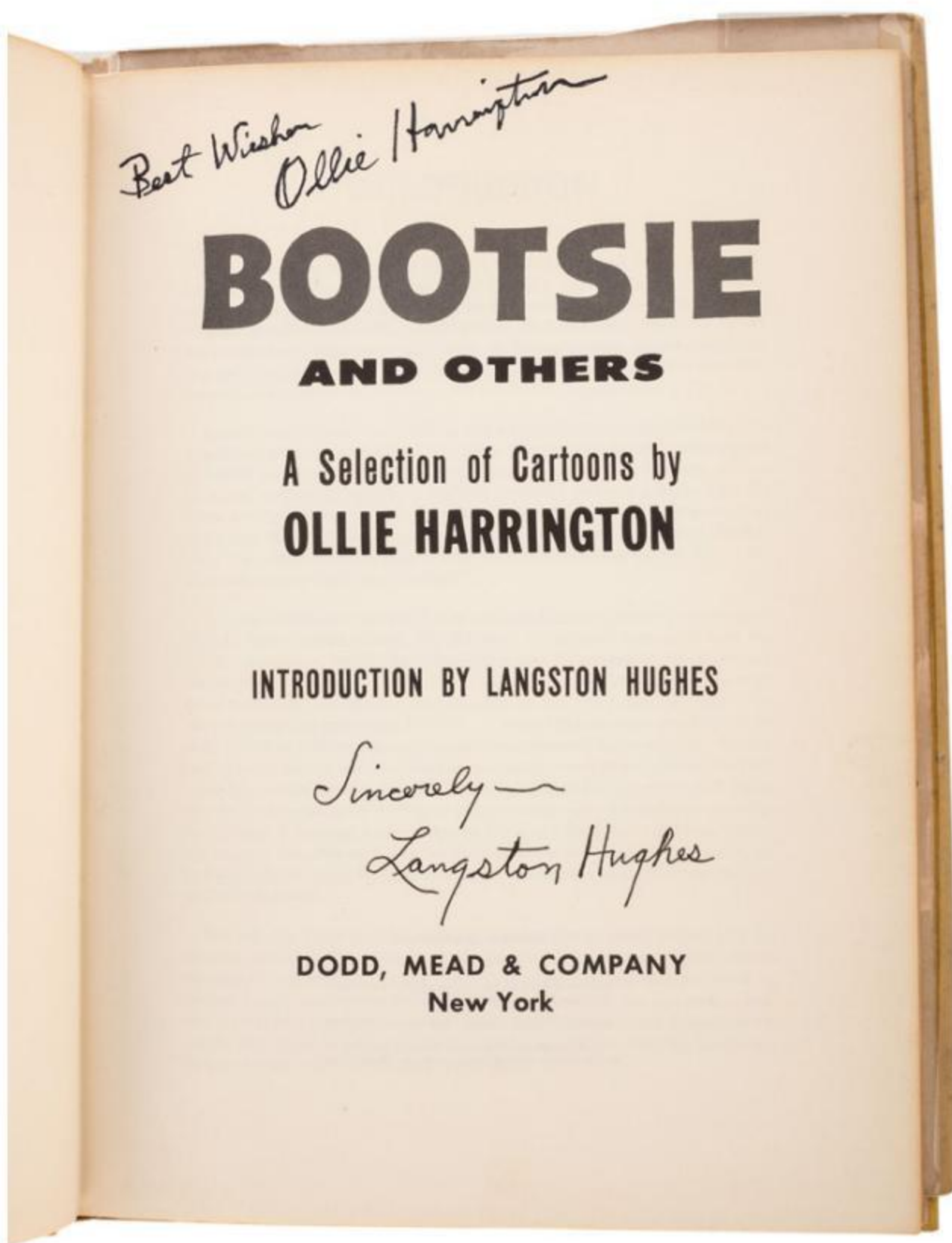
277

[ART]. BARAKA, Amiri (1934-2014). Illustration of a musician.

4 7/8 x 8 1/2 in. mixed media on paper (light creasing). Signed by Baraka in pencil.

Best known for his poetry, Amiri Baraka's (also known as LeRoi Jones, Imamu Amear Baraka, and other variations) career spanned over five decades and explored themes of racism and black liberation. His visual arts were published in some of his books including *The Book of Monk*. The portrait here depicts a Black musician playing an upright bass wearing a chartreuse outfit and raspberry beret. Undated, the style bears resemblance to his portraits "Beautiful" and "Play On."

\$300 - 500



278
HARRINGTON, Ollie (1912-1995). HUGHES, Langston (1901-1967). *Bootsie and Others: A Selection of Cartoons by Ollie Harrington*. New York: Dodd, Mead & Company, 1958.

Large 8vo. Illustrated. (Light toning at edges.) Original publisher's bright yellow cloth (light spotting); original publisher's illustrated jacket (light soiling). *Provenance*: Tom Johnston; Community Church of NY (Harlem) Library (inscription to interior front board).

FIRST EDITION, INSCRIBED BY HARRINGTON AND LANGSTON HUGHES on the title page. Hughes, who wrote the introduction described Harrington as "America's greatest African-American cartoonist". Steeped in the Harlem Renaissance, his cartoons depicted average Black Americans and their experience with racism. After WWII, he developed the NAACP's public relations department, becoming an outspoken critic of the US government's failure to stop lynching and other hate crimes. Facing McCarthyism, he emigrated to France and in 1961 requested political asylum in East Germany where he contributed to many publications and lived the rest of his life.

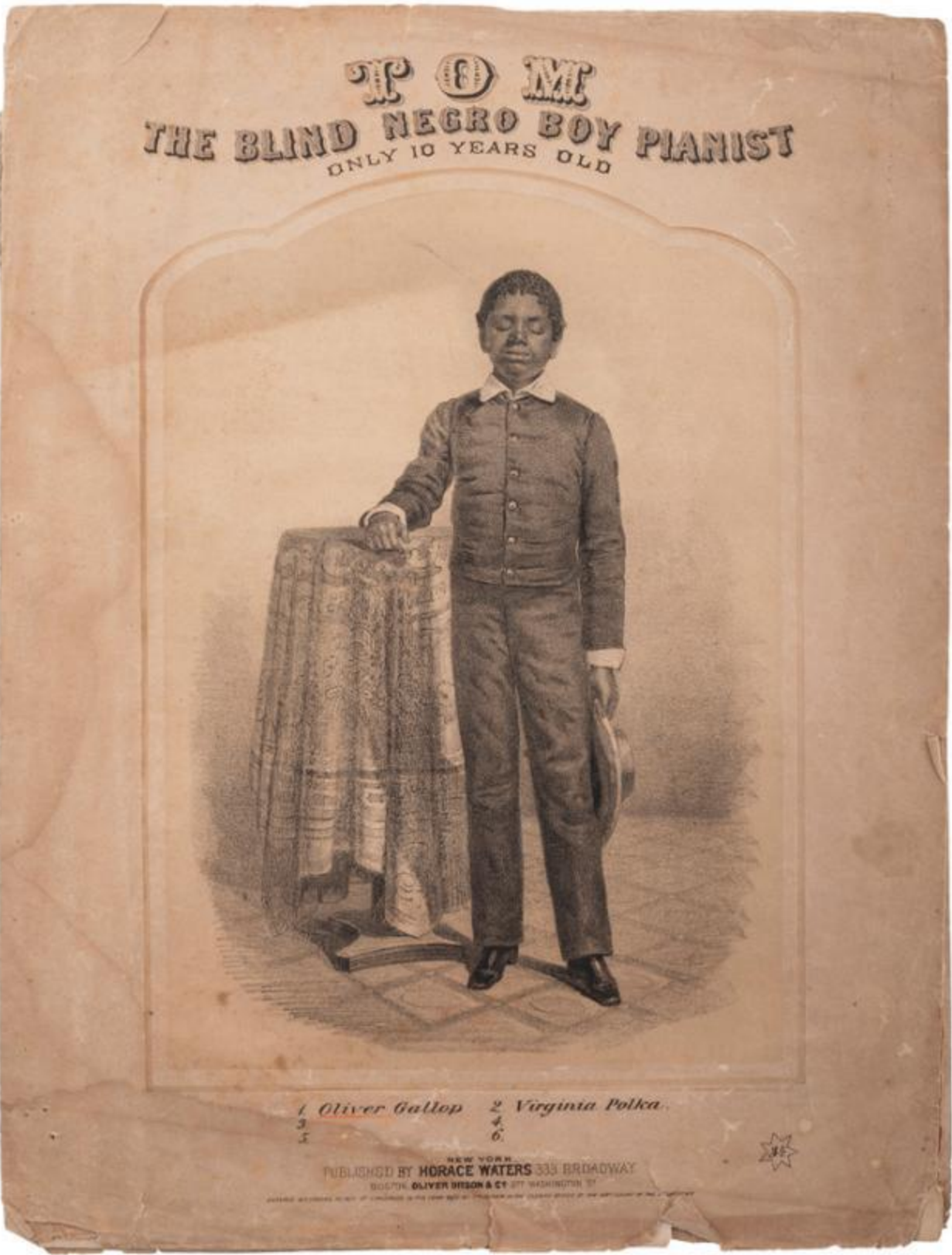
\$300 - 400

279
[MUSIC] – [WIGGINS, Thomas Greene “Blind Tom” (1849-1908)]. *Tom, The Blind Negro Boy Pianist, Only 10 Years Old*. New York: Horace Waters, 1860.

4pp., 10 1/4 X 13 1/4 in. sheet music. Disbound and including music only for “Oliver Gallop” (toned, dampstain, chips to edges, hinge split).

Sheet music featuring a cover lithograph of the young musical prodigy known professionally as “Blind Tom” and his song “Oliver Gallop.”

\$400 - 600

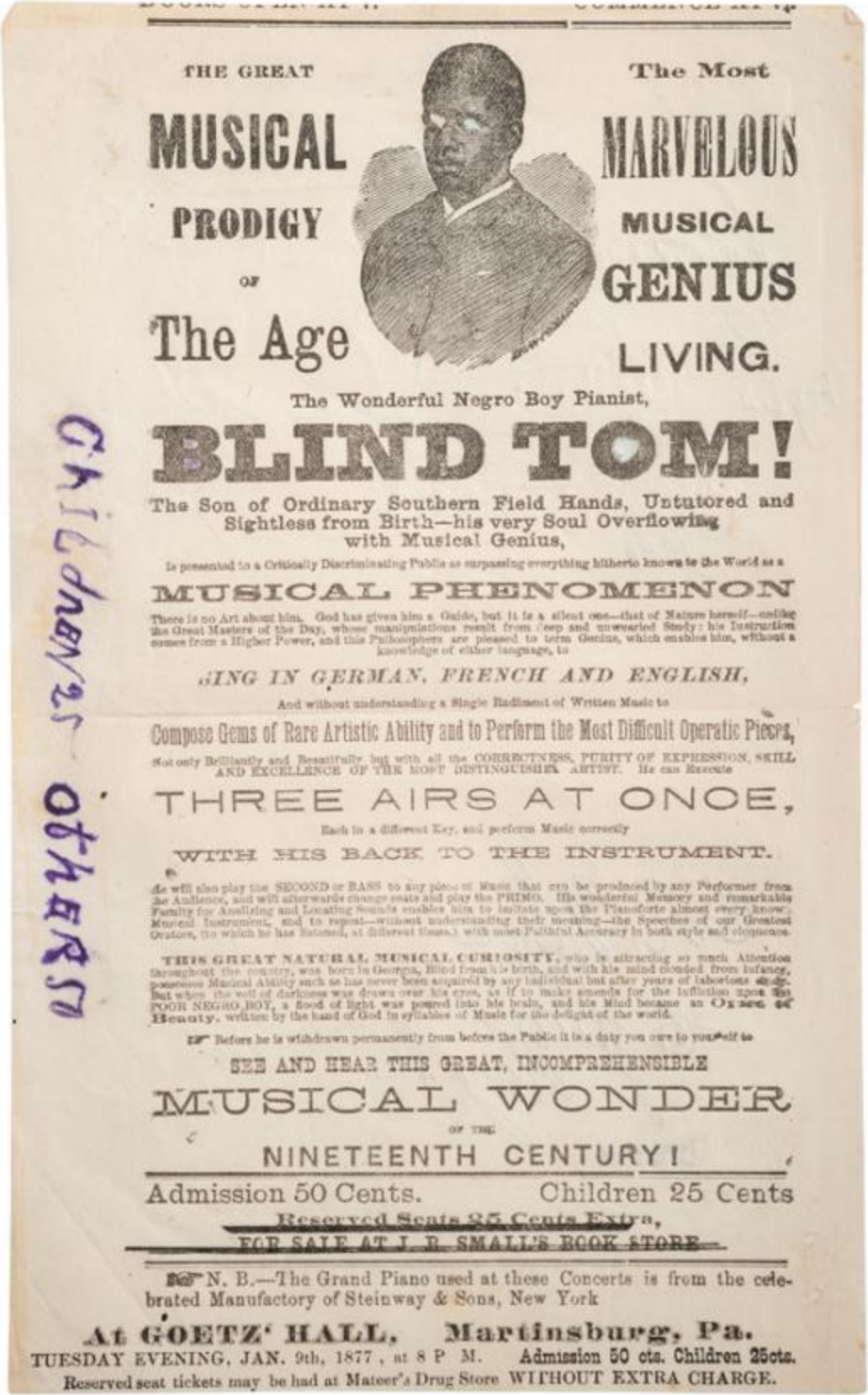


280
[MUSIC] – [WIGGINS, Thomas Greene “Blind Tom” (1849-1908)]. Concert handbill. Martinsburg, Pennsylvania, 1877.

1p, 6 1/4 x 10 1/4 in. (creasing at center horizontal fold, portrait eyes and center of “o” in “Tom” perforated and removed, verso with unrelated pencil notations).

Handbill promotes Wiggins as “The Great Musical Prodigy of The Age,” “The Most Marvelous Musical Genius Living,” and the “Great, Incomprehensible Musical Wonder of the Nineteenth Century!” Additional details highlight some of the unusual talents for which Wiggins was often celebrated. Admission is listed as 50 cents for adults and 25 cents for children. A handwritten notation in blue ink running alongside of printed text states “Children 25 other 50.” Handbills with similar designs but different locales and dates are located but scarce. No other Martinsburg copy is located.

\$500 - 700



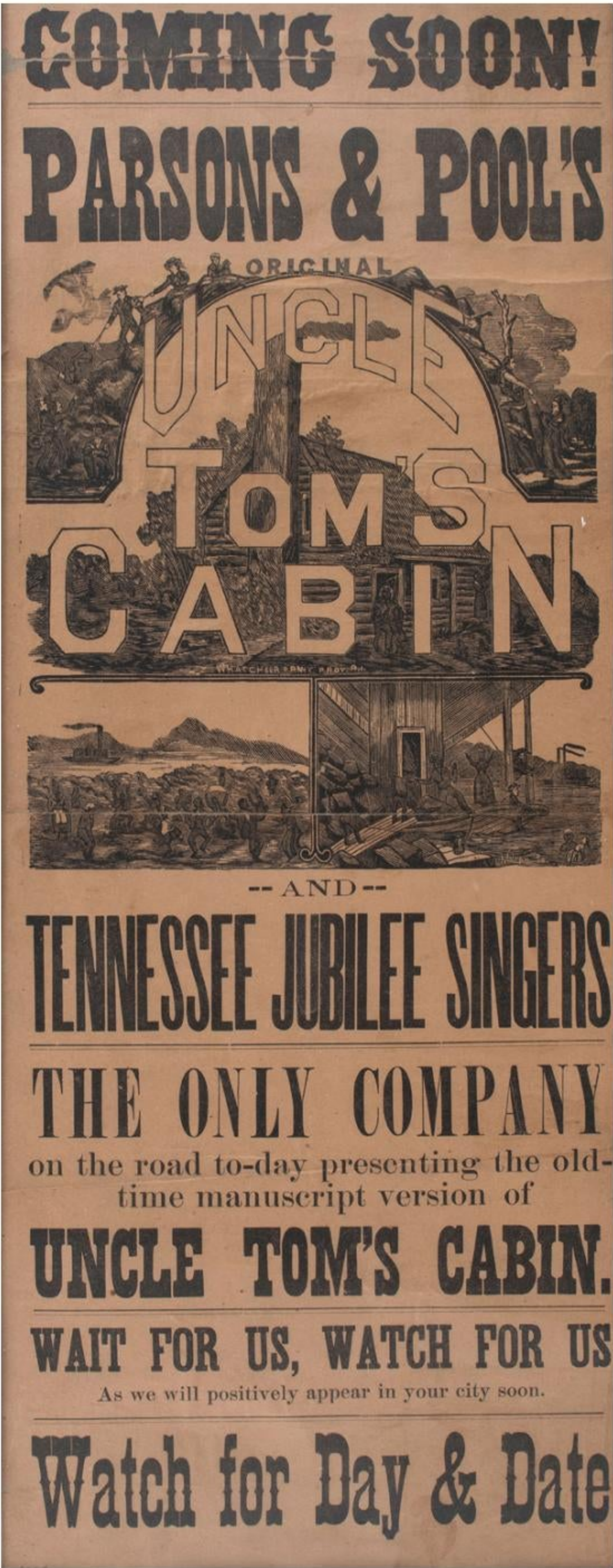
281
[THEATER]. *Coming Soon! Parsons & Pool's Original Uncle Tom's Cabin.*
Providence, RI: Watcher Print, ca 1880s.

8 7/8 x 23 1/4 in. (visible) printed broadside (toned, some creasing with occasional splits, not examined out of frame).

Illustrated with the eponymous cabin and scenes from the production, claiming to be “the only company on the road to-day presenting the old-time manuscript version.” The bill also features the “Tennessee Jubilee Singers,” the well-known Fisk Jubilee Singers who formed to fundraise for the historically Black college, Fisk University in Nashville, TN.

Collection of Tom Charles Huston

\$400 - 600



282
[THEATER]. STRONG, T.W., lithographer.
Scenes from uncle Tom's Cabin No. 2. First Meeting of Uncle Tom and Eva.

Hand-colored lithograph, n.d., image 9 x 12 in. (10 3/4 x 13 3/4 in. visible sheet), on wove paper, toned, framed, not examined out of frame.

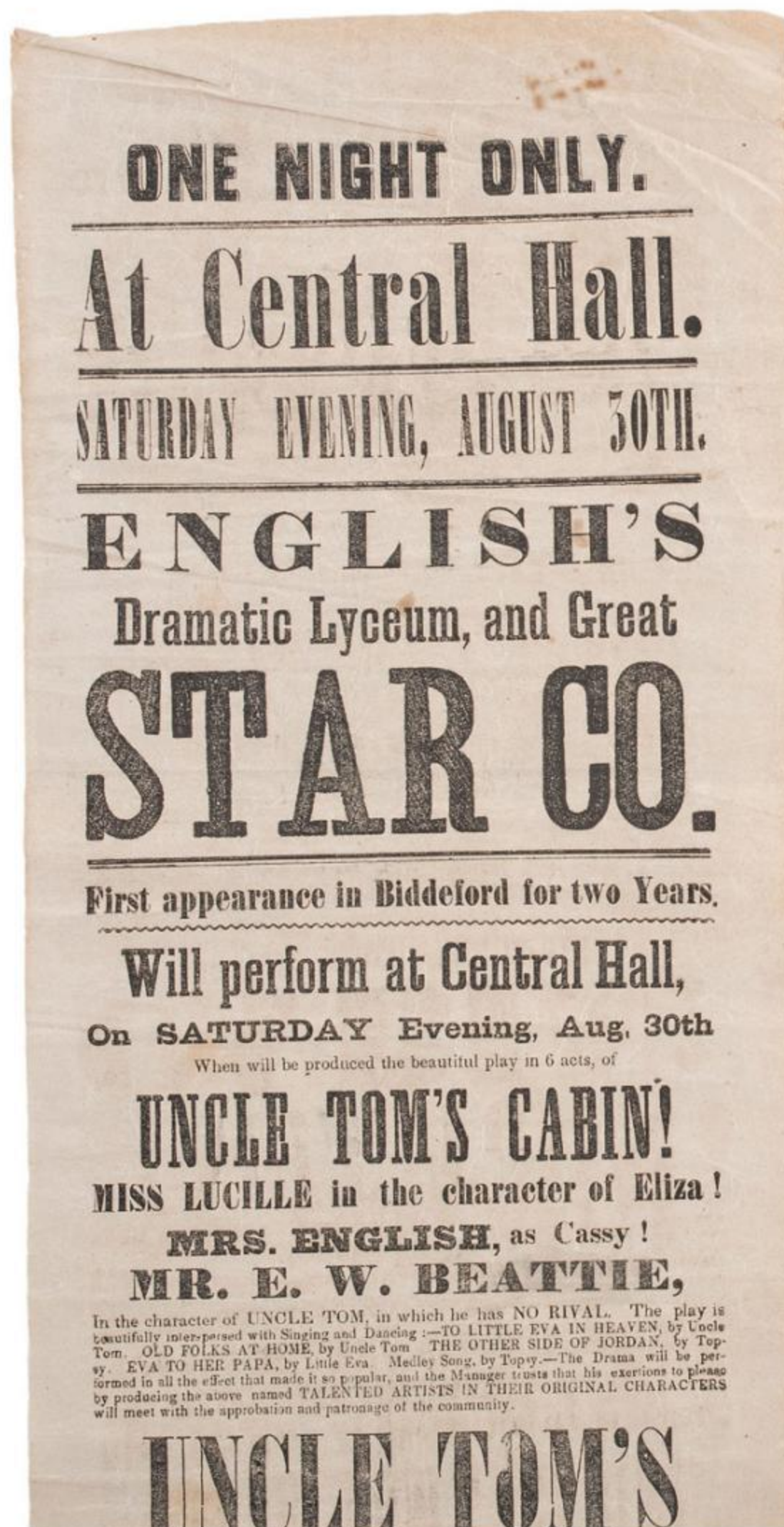
Collection of Tom Charles Huston

\$300 - 500

[THEATER]. - [MUSIC]. A group of three broadsides and two pieces of sheet music from Uncle Tom's Cabin, comprising:

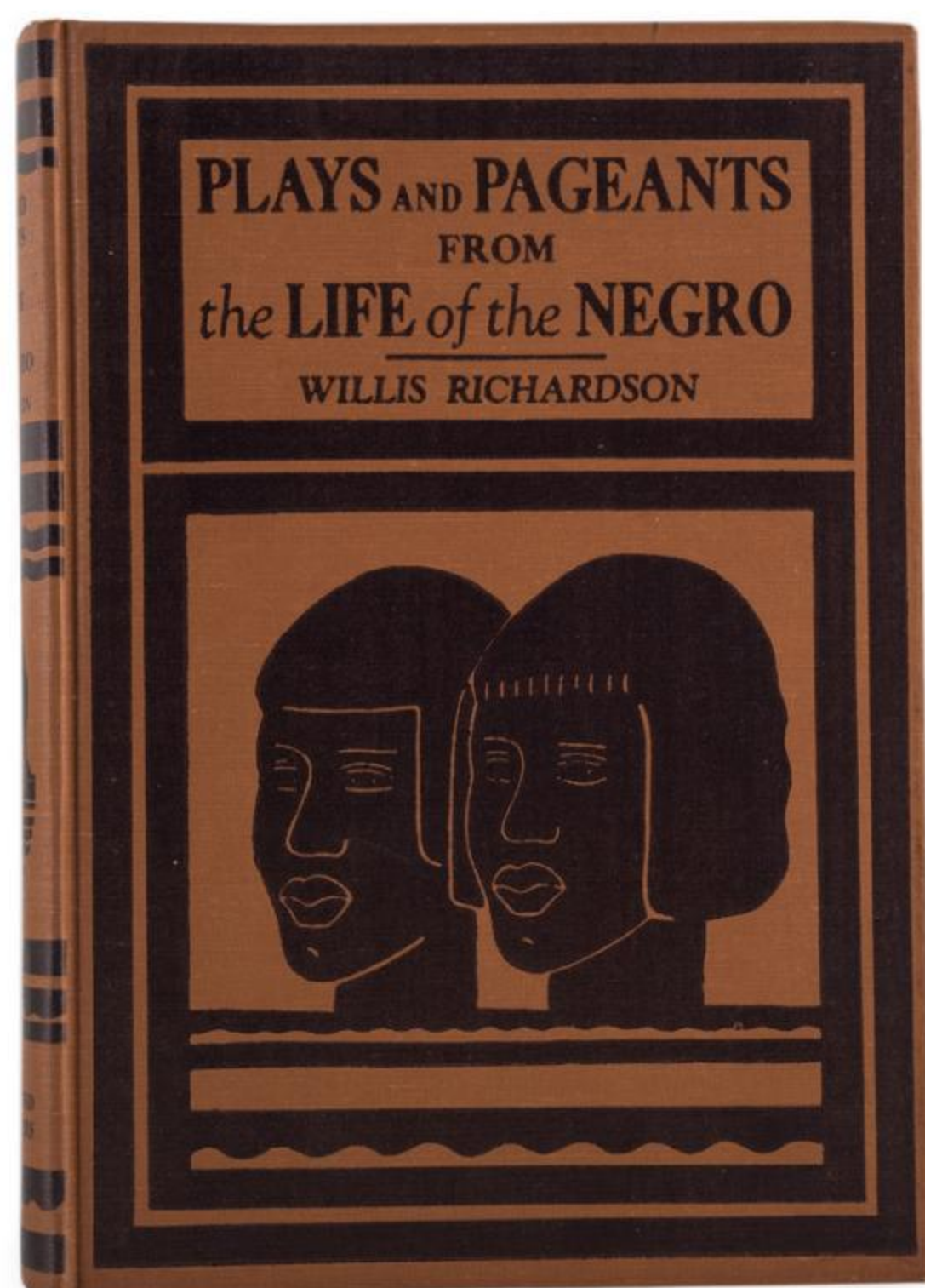
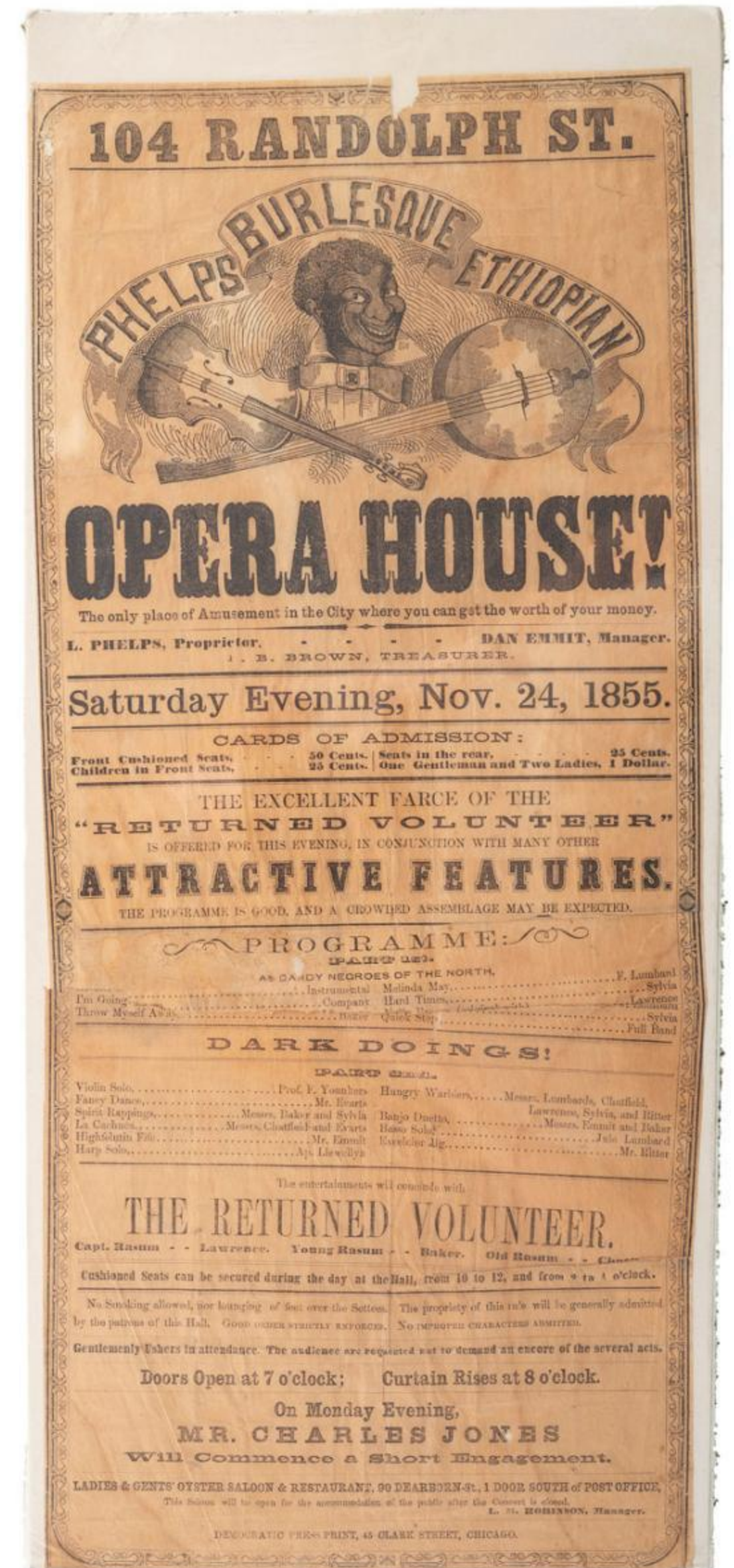
[*With:.*] COLLIER, M.A. and E.J.
Loder. *Eliza's Flight, A Scene from
Uncle Tom's Cabin*. Boston, et
al: Oliver Ditson, et al, 1852.
10 1/4 x 13 3/4 in. Cover with
lithograph by Bufford. – WHITTIER,
John G. and Manuel Emilio. *Little Eva; Uncle Tom's Guardian Angel*. Boston and
Cleveland, OH: John P Jewett & Company and Jewett, Proctor & Worthington,
1852. 10 1/8 x 13 1/8 in. With Baker-Smith illustration. – Together, 2 pieces
of sheet music, some toning, occasional spotting.

\$500 - 700



[THEATER]. A group of 4 advertisements and song books for burlesque theater shows, comprising:

\$300 - 500



[THEATER]. RICHARDSON, Willis (1889-1977). WELLS, James Lesene (1902-1993), illustrator. *Plays and Pageants from the Life of the Negro*. Washington, DC: The Associated Publishers, 1930.

FIRST EDITION, SIGNED BY ILLUSTRATOR JAMES L. WELLS to title page, dated 1930. A collection of twelve plays written expressly for Black audiences, three written by Richardson. Illustrated with woodcuts by Wells, an African American graphic artist and Howard professor associated with the Harlem Renaissance.

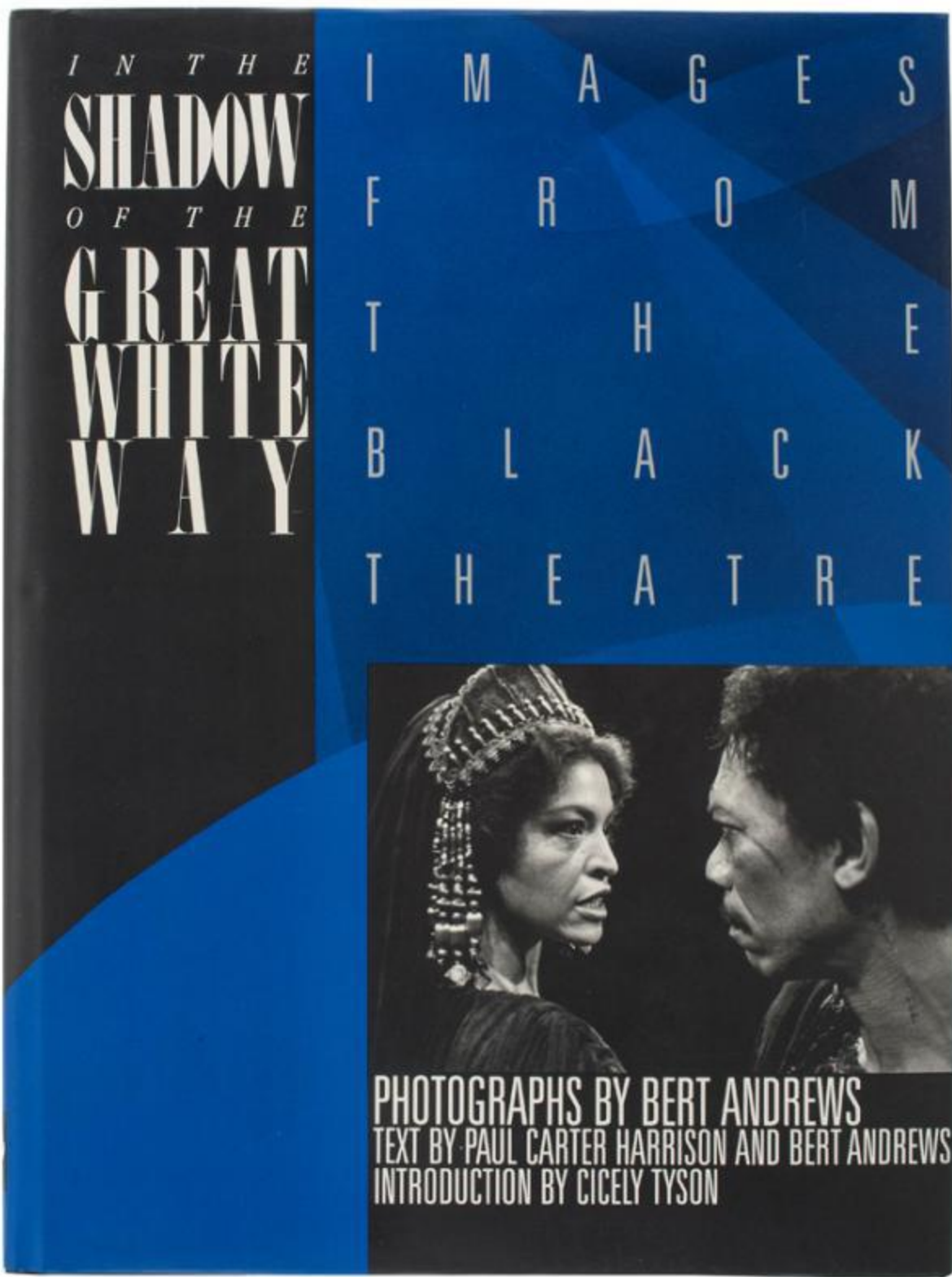
\$300 - 500

286
[THEATER]. ANDREWS, Bert (1929-1993). HARRISON, Paul Carter (1936-2021). *In the Shadow of the Great White Way: Images from the Black Theatre*. New York: Thunder's Mouth Press, 1989.

4to. Half-titles, photographic illustrations throughout. Original publisher's black cloth-backed grey boards; original publisher's pictorial dust jacket.

FIRST EDITION, FIRST PRINTING history of Black theater with an introduction by Cicely Tyson, text by noted playwright Paul Carter Harrison and illustrated with photographs by Bert Andrews.

\$200 - 300

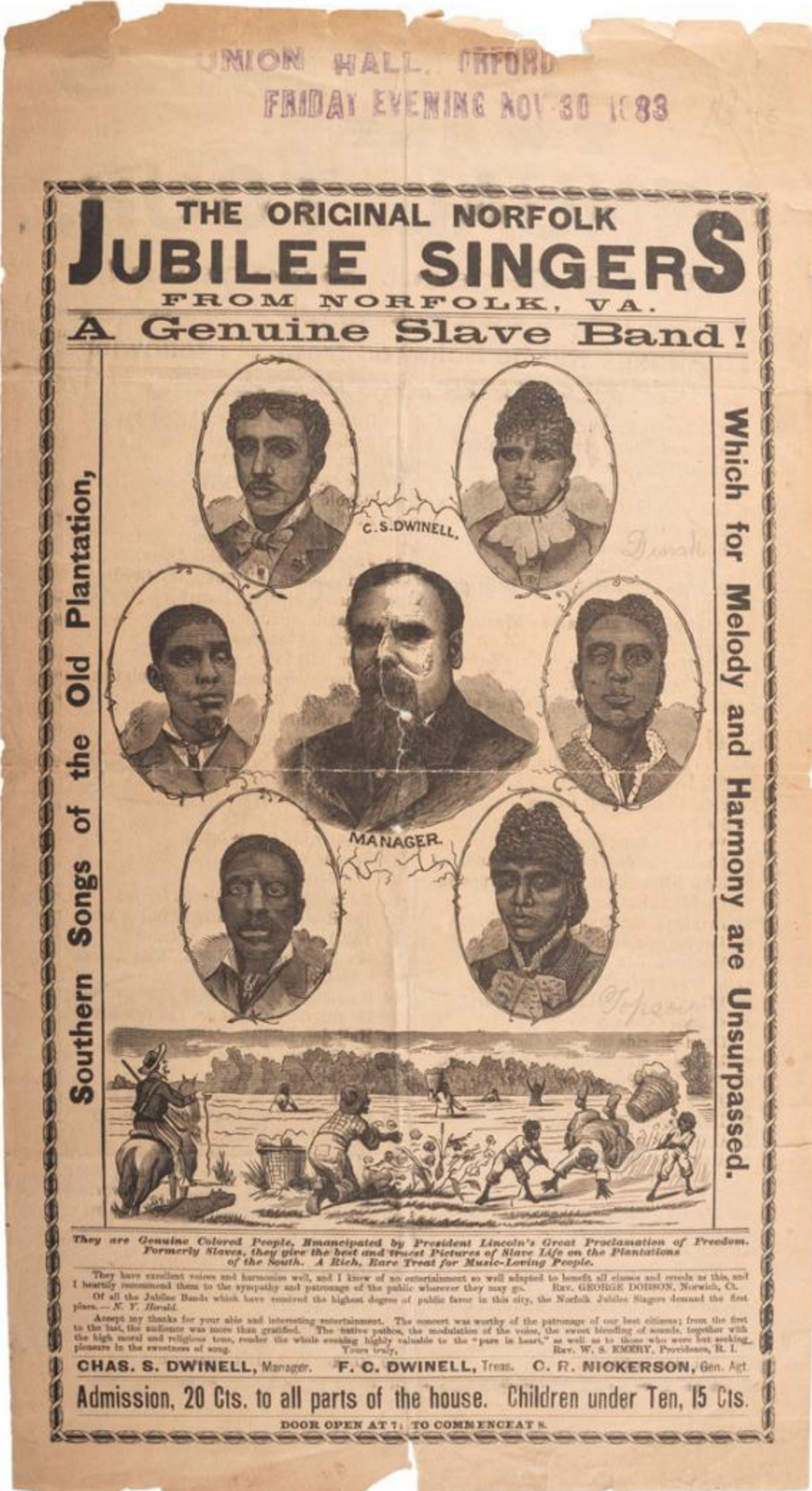


287
[MUSIC]. *At the Boonville Fair Grounds...Open Air Concerts by the Famous Tennesseeans. Celebrated Colored Concert Company*. Chicago: Shober & Carqueville Litho. Co., 1890.

27 3/8 x 23 1/4 in. (visible) color lithographic broadside (old creases, occasional minor spotting); framed (not examined out of frame).

Advertising four days of performances by the Fisk Jubilee Singers ("The Famous Tennesseeans") at the Boonville Fair Grounds from 9-12 September 1890. The broadside features a full-color lithographic portrait of the 4 men and 4 women in the renowned singing group.

\$2,000 - 3,000



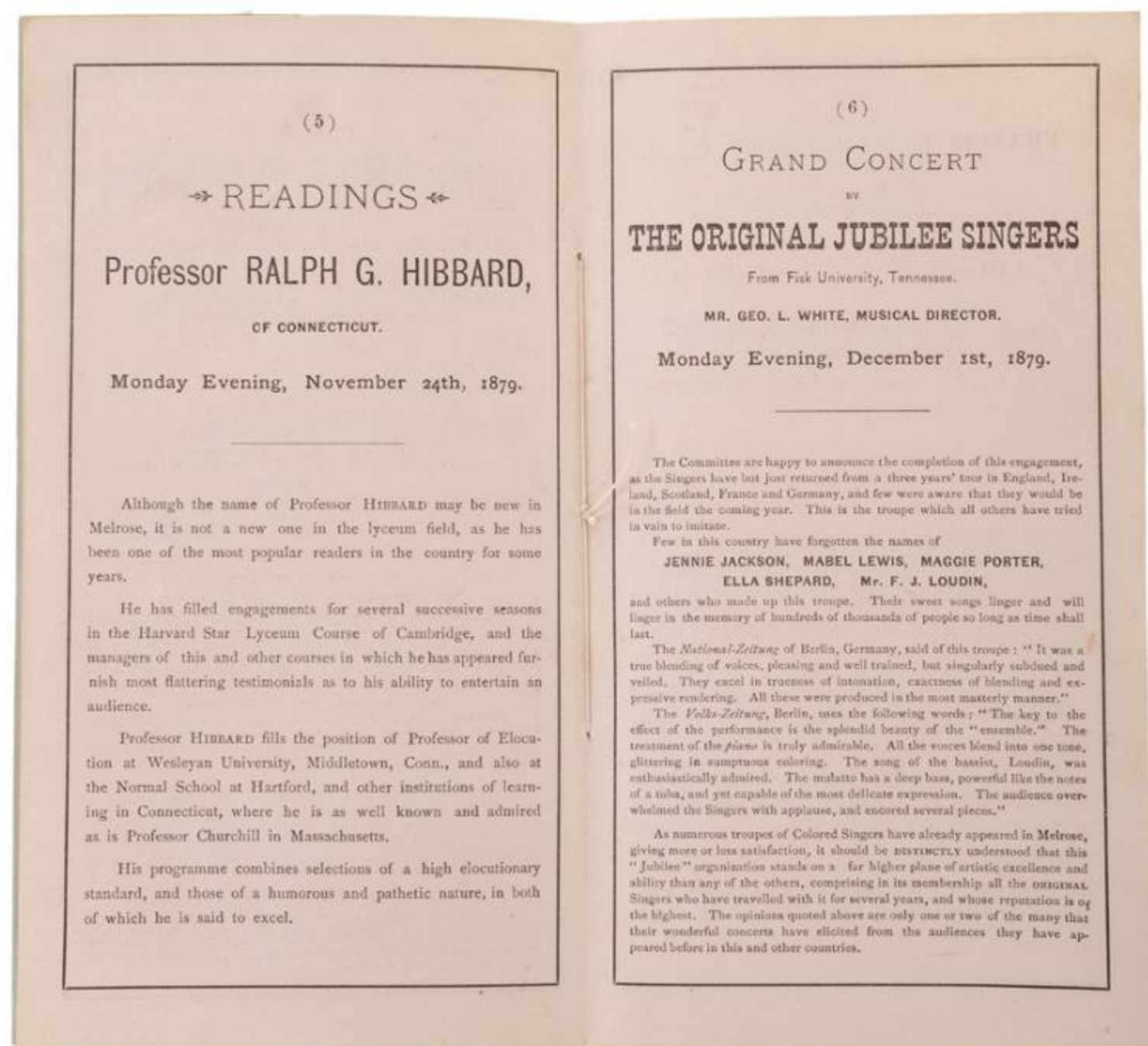
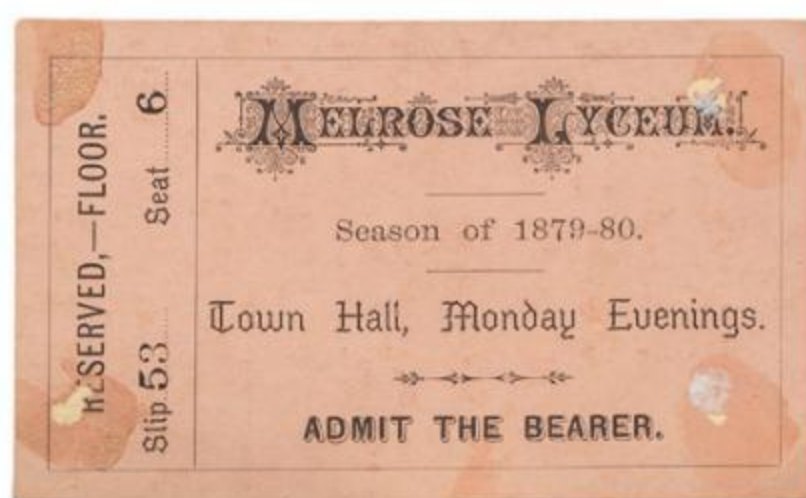
288
[MUSIC]. *The Original Norfolk Jubilee Singers from Norfolk, VA. A Genuine Slave Band!* Lowell, MA: Vox Populi Press, [early 1880s].

10 3/4 x 20 in. letterpress broadside (edges scuffed with bits of missing paper, no text missing; overall browning). Featuring portraits of the singers surrounding a central portrait of their manager. Stamp at top: "Union Hall, Orford / Friday Evening Nov. 30, 1883." Likely Orford, New Hampshire.

On verso: "C.S. Dwinell's Twelfth Annual Tour, with Great Success!" Following this is a list of tunes (90 of them) that the group performed.

Collection of Tom Charles Huston

\$400 - 600



289

[MUSIC]. A group of tickets, handbills, and programs from the Fisk Jubilee Singers, comprising:

Melrose Lyceum. Season of 1879-80. [Boston]: [L.B. Wilder & Co.], 1879. 4 3/8 x 2 11/16 in. cardstock ticket (light adhesive residue). – *Season 1879-80 Melrose Lyceum Course, Town Hall, Melrose.* Boston: L.B. Wilder & Co., 1879. 4 x 7 1/4 in. program (minor soiling).

A program and ticket from the Melrose, MA Lyceum notably featuring a “Grand Concert by the Original Jubilee Singers from Fisk University, Tennessee” on Monday Evening, 1 December 1879. The program includes a description of the group and their recent tours. The verso of the ticket lists all of the performances of the 1879-80 season, including the December 1st engagement by the Singers.

[With:] *The Jubilee Singers. Original Company from Fisk University, Nashville, Tenn. 1871-1879. Concert Programme.* Fredonia, NY: Censor Print, ca 1879. 5 5/8 x 8 1/2 in. program (old light creases, contemporary pencil notations). – *No. 2. Original Company. Fourteenth Season. The Jubilee Singers from Fisk University, Nashville, Tenn.* N.p.: N.p., 1884. 5 1/4 x 8 1/8 in. program (old creases). – *Season 1896-97. Snowden & Miller's Original Tennessean Jubilee Singers.* Chicago: Thayer & Jackson Stationery Co., 1896. 8 x 10 7/8 in. promotional pamphlet (splits along old creases, light toning). – Together, 3 programs and pamphlets related to the Fisk Jubilee Singers.

Collection of Tom Charles Huston

\$400 - 600

290

[MUSIC]. A stereoview and CDV group portraits of the Fisk Jubilee Singers, comprising:

American Missionary Association. Jubilee Singers, Fisk University, Nashville, Tenn. Boston: Black, ca 1870s. 6 9/16 x 3 1/16 in. stereoview on orange mount (minor spot, light toning, excellent tonality). Title and imprint printed on mount verso. Contemporary pencil inscription reads: “No. 33, Mrs. C.W. Smith, New Britain, Conn.”

[With:] Interior group portrait of the Fisk Jubilee Singers. [Philadelphia]: [Hovey, Sarony, et al], ca 1880. 3 3/4 x 2 1/4 in. CDV on cardstock mount (minor toning). Pencil inscription to verso.

Collection of Tom Charles Huston

\$300 - 500



291

[MUSIC]. Two albumen photographs of the Fisk Jubilee Singers, comprising:

Interior group portrait of nine members of the Fisk Jubilee Singers. Ca 1877. 5 x 3 1/4 in. albumen image on paper mount (excellent tonality, toning to mount). Each member's name is printed on the lower mount margin. Ink inscription dated 1877 on verso.

[With:] Interior group portrait of the Fisk Jubilee Singers. Philadelphia: Hovey, Sarony, et al, ca 1880. 3 3/4 x 2 1/4 in. albumen CDV on cardstock mount (minor toning). Photographer's imprint and advertising copy printed to verso.

Collection of Tom Charles Huston

\$400 - 600

292
[MUSIC]. Broad­sides and sheet music related to Jubilee Singers and African American music, comprising:

Daily. Extra Announcement To-Night. Grand Concert by Sheppard's Colored Jubilee Singers! Mr. Andrew Sheppard, Leader. Providence, RI: Providence Press Company, ca 1874-1883. 5 x 14 5/16 in. (toned, old creases, small tears at edges). – *Coming! The Original and Famous New Orleans Jubilee Singers.* [New York?]: N.p., 1895. – *Hear Mr. and Mr[s.] Dick Thompson in One of their Pleasing Concerts.* N.p.: N.p., n.d. 5 7/8 x 10 in. broadside (toning along old creases). – Together, 3 broadsides.

Collection of Tom Charles Huston

\$200 - 300

DAILY.
EXTRA ANNOUNCEMENT
TO-NIGHT.
GRAND CONCERT
—BY—
Sheppard's Colored Jubilee Singers!
MR. ANDREW SHEPPARD, Leader.

Sacred Songs of the Old Plantation,
Camp Meeting Refrains,
Melody and Harmony.

20 SELECTIONS. 20
Lord's Prayer and Steal Away to Jesus.
Didn't my Lord deliver Daniel.
I am Rolling through an Unfriendly World.
Swing Low, Chariot.
My Lord, what a morning when the stars be-
gin to fall.
Nicodemus, the Slave.
The New Song.
Pick up the Young Lambs, let the Old Sheep go.
The Laugh of the Child. (trio.)
'Tis Jordan's River, and I must go across.
Oh, wasn't that Hard Trials!
Auction Block.
Old Sheep done know the Road.
Let me in the Life Boat. (trio.)
Hail to my Leader.
Moses Don't Touch it.
The Old Ark is a Moving.
Bass Solo—Old Black Joe.
Nobody knows the trouble I've seen but Jesus.
Rocker me, Julia, Rocker me

JUBILEE SINGERS.—The Sheppard Jubilee Singers made their second ap-
pearance in this city, at City Hall last evening. Like their first appearance
they had an excellent house. The Programme was much the same as the one
used by them at the Museum. This did not detract from the interest of the
Concert, however, for people never tire of hearing these old slave songs sung
by an original slave troupe. Their voices have a peculiar sweetness which we
do not notice in the professional singers. Their number has been increased
since here last, and they now number three male and four female voices. They
are always sure of a good house when they visit Portland.—*Portland Press.*

Uncultured and almost fresh from the plantation, these people sing their
peculiar hymns and refrains with an amount of earnestness that is really im-
pressive. Ignorant even of the alphabet of music, their singing is pleasing in
the extreme, their voices all being sweet and clear, and their mode of execution
quaint and original. Everything they sang was persistently encoored, and par-
ticular applause followed their rendering of "Swing Low, Sweet Chariot," and
"Moses don't touch it." The basso of the troupe has a voice of somewhat re-
markable compass, and uses it very effectively, and it is no exaggeration to say
that very eminent vocalists frequently afford very much less pleasure than these
uncultured people do.—*N. Y. Tribune.*

SHEPPARD'S JUBILEE SINGERS occupied the platform in Mechanics Hall last
evening, and an appreciative audience of 1200 persons listened to their quaint
and droll songs, sung as only the colored people from the south can sing them,
no attempt to display musical abilities being made. Time and melody is their
only claim to music. Every selection on the programme was applauded long
and loud enough to obtain an extra verse, lengthening the entertainment by
about one-third more than the management intended. The programme last
evening was arranged to give as much variety as possible to the performance,
and nearly every piece received an encore. The popular song, "Now Moses
don't touch it," was very finely sung by one of the ladies, and the base solo,
"Old Black Joe," showed a base voice truly wonderful in its compass and power.
—*Worcester Daily Spy.*

JUBILEE SINGERS at the Bowdoin.—A generous and popular programme of
jubilee music was given at the Boston Theatre, last evening, by Sheppard's
colored singers, a troupe of ex-slave vocalists, whose music has been heard and
enjoyed before in this city. The quaint and grotesque character of their hymns
and plantation songs possesses a fascination for all classes, and the time is far
hence when jubilee music, well presented, will fall to command an enthusiastic
audience in this city. Many of the old favorites were given again, among them
"Pick up the Young Lambs, let the Old Sheep go," "The Laugh of the Child,"
a very sweet duet, and perhaps the gem of the evening; "O, Wasn't that Hard
Trials," etc., and their performance satisfied all who heard them.—*Boston Herald*

Admission 15, 25 and 35 Cts.
Providence Press Company, Printers, Providence, R. I.



293
[MUSIC]. *Mandolin & Banjo Club of the Crescent Athletic Club, Brooklyn,* N.Y. Trenton, NJ: Tho's. Maddock's Sons, 1910.

Approx. 7 1/4 x 7 3/8 in. Opening diam. 4 1/4 in. ceramic loving cup (chip with crack at rim, some cracking to glaze/enamel, light wear to gilding). Inscription commemorates the Second Annual Dinner on 23 April 1910. Decorated with a portrait of a Black banjo player and white guitar player.

An article in *The Brooklyn Daily Eagle* reported on the soiree the next day (24 April 1910), noting in the subtitles: "Mandolin and Banjo Organization Enjoy Much Fun at a Dinner. Loving Cups as Souvenirs." The club was lauded, the reporting averring that the "club occupies an enviable position in Brooklyn and is probably the most sought for amateur musical organization in this section of the country." A very thorough recounting of events recorded the evening's entertainment as "a clever quartet of colored musicians which entertained the diners all evening".

\$300 - 500

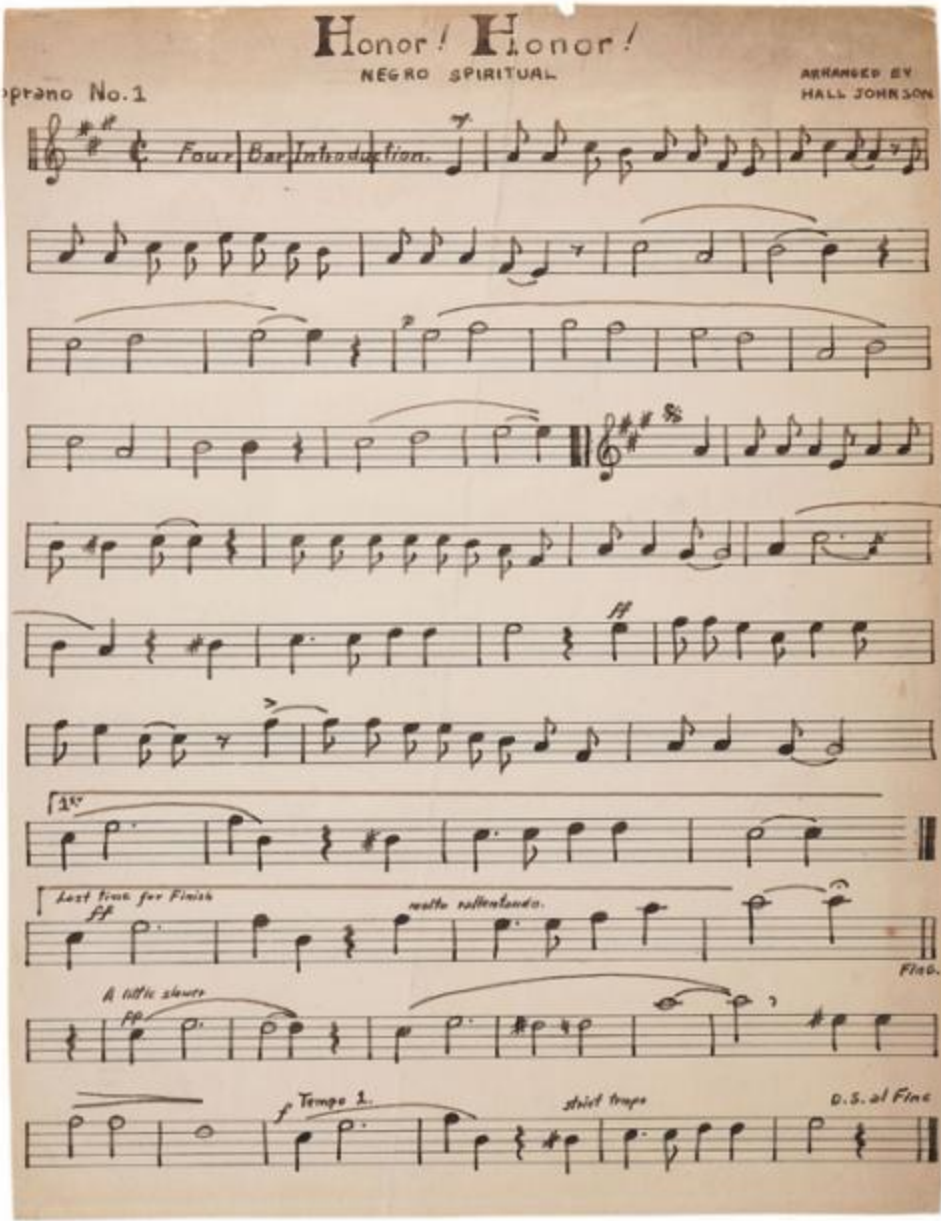
294
[MUSIC]. JOHNSON, Hall (1888-1970). *Honor! Honor! Negro Spiritual*. Handwritten sheet music and photograph. Ca 1930s-1940s.

Handwritten sheet music accomplished in ink, unsigned but possibly written by [Francis] Hall Johnson. Approx. 8 1/2 x 11 in. paper mounted on board (toned especially along top edge line, partially clipped left side resulting in omission of “S” from “Soprano,” vertical crease running top to bottom at center). Accompanied by photograph of Johnson’s musical group the Hall Johnson Negro Choir, ca 1937, 9 1/4 x 7 1/4 in. (small circular abrasions top left, light wear). Photograph is mounted with adhesive to white foam board surmounting the sheet music, which is also mounted to foam board, overall 12 1/2 x 23 3/4 in. (creasing to mounting board, adhesive residue on verso).

Honor! Honor! was a negro spiritual recorded by Leontyne Price, Marian Anderson, and other prominent singers. The sheet music indicates this arrangement of the classic song was by Johnson, an exceptionally gifted professional musician who transitioned into the arrangement and performance of spirituals and choral music. Johnson is also well-known for forming the Hall Johnson Negro Choir in 1925, and for arranging music for more than thirty feature-length Hollywood films.

Consignor relates that this lot was acquired from an African American collector in Harlem who intended to start an African American museum in the 1960s-1970s.

\$500 - 700



295
[MUSIC]. A group of photographs, real photo postcards, and sheet music from African American musicians, incl. jazz, from the late 19th and early 20th centuries.

8 x 10 in. photograph featuring Josephine Baker (1906-1975) surrounded by other troupe members. – 8 x 10 in. photograph of the Lunceford Orchestra, or the “Jimmie Lunceford Band.” Decca Records, n.d. – 8 x 10 in. photograph of Lucky Millinder and his Rhythm Orchestra. New York: Gale Agency Managers, ca 1940s. – And 9 other photographs including 3 snapshots and 2 digital reproduction images. – Together, 13 photographs. Conditions vary, though generally fair.

\$300 - 500



296
ARMSTRONG, Louis (1901-1971). *Louis Armstrong and his Concert Group: Satchmo the Great*. Ca 1950s.

4to, 20 unnumbered pp. (small tape adhesions, one small tear near spine, overall very good).

SIGNED BY LOUIS ARMSTRONG on p.5 (not numbered). ALSO SIGNED by Velma Middleton, Trummy Young, Barney Bigard, Billy Kyle, Danny Barcelona, and Mort Herbert. *Provenance*: Consignor acquired this program in April 1960 at Worcester Auditorium (annotated on inside cover).

\$200 - 300

297

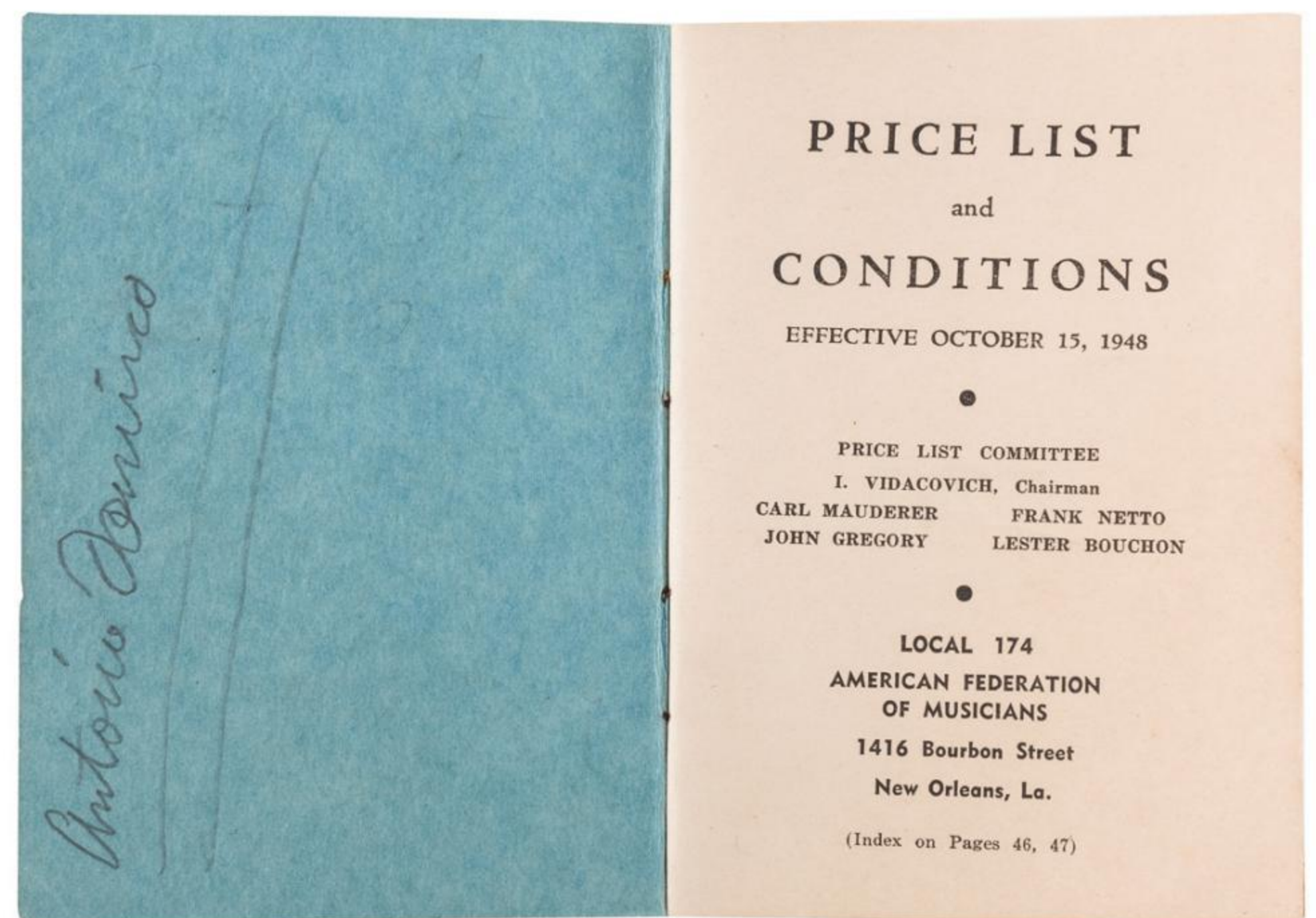
[MUSIC] – [DOMINO, Antoine “Fats” (1928-2017), his copy]. *Price List and Conditions*. New Orleans, LA: American Federation of Musicians, [1948].

32mo (84 x 115 mm). (Minor even toning.) Original publisher's light blue wrappers). *Provenance*: Antoine “Fats” Domino (ownership signature to interior front wrapper).

FIRST EDITION, SIGNED AND EXTENSIVELY INSCRIBED PERSONAL COPY OF FATS DOMINO. A small booklet distributed by the local 174 American Federation of Musicians in New Orleans, outlining local union rules, regulations, pay scales for players, etc. Pencil inscriptions covering 9 mostly blank pages near the end of the booklet refer to club names and shows in New Orleans along with early band members and fellow musicians.

Domino had been playing in the New Orleans scene since he was just 14. This booklet dates from not long after he played for Billy Diamond in 1947. It was after this audition that he was invited to join Diamond's band the Solid Senders who played regularly at the Hideaway Club. Diamond and the Senders are mentioned several times in Domino's notes here, with him recording his pay, usually between 5 or 6 dollars. Also mentioned is Dave Bartholomew (1918-2019), who not only introduced Fats Domino to Imperial Records but with whom Domino famously collaborated on over 40 hits for the label including the enduring “Aint That a Shame.”

\$400 - 600



298

[JAZZ]. WILLIAMS, Ted (1925-2020), photographer. A group of 5 photographs, incl. portraits of jazz musicians. Chicago, 1949-1962.

Sarah Vaughn, Backstage/Chicago Theater 1949. Portrait of the jazz singer spraying perfume at her dressing table. – *John Coltrane, Sutherland Lounge, Chicago 1960.* – *Louis Armstrong, Chicago 1961.* – *Dizzy Gillespie, CBS Studios, Chicago 1962.* – *Lightning Bud Motorcycle Club, Chicago 1962.* Two Black men kneel next to two parked motorcycles with the painted window of the club in the background. – Together, 5 silver gelatin photographs, each approx. 9 3/16 x 7 1/4 in. (and reverse), matted and framed, each signed, titled, and dated to mat.

Williams was well known in the jazz scene and his portraits are well-regarded for their ability to capture the musicians while playing.

\$700 - 900

299

[ENTERTAINMENT]. BAKER, Josephine (1906-1975). Lithographed postcard. Paris: Cliche Walery, ca 1930.

3 1/2 x 5 1/2 in. lithographed postcard (minor paper residue on verso).

\$300 - 400





300

[FILM]. MICHEAUX, Oscar (1884-1951). A group of 4 items, incl. photographic production stills for films directed by Micheaux, comprising:

2 photographic production stills for the "All Colored Cast" film *The Girl From Chicago*, 1932 (tack holes in corners, tape on verso). – Photographic production still for *The Betrayal*, 1948. Written, produced, and directed by Micheaux. Together, 3 photographic production stills, approx. 8 x 10 in.

[With:] PENN STUDIO, photographer. 7 3/4 x 9 3/4 in. studio photograph of a lovely young woman. Baltimore, MD: 8 August (right and left edges folded, wear and partial separation at fold/crease lines). Although unidentified, it has been suggested that this subject could be an actress from one of Micheaux's films. Micheaux produced and directed nearly four dozen films and is regarded as the first African American filmmaker. He produced "race films" using both silent and sound film. The focus was on contemporary African American life and the relationships between black and white.

\$400 - 600



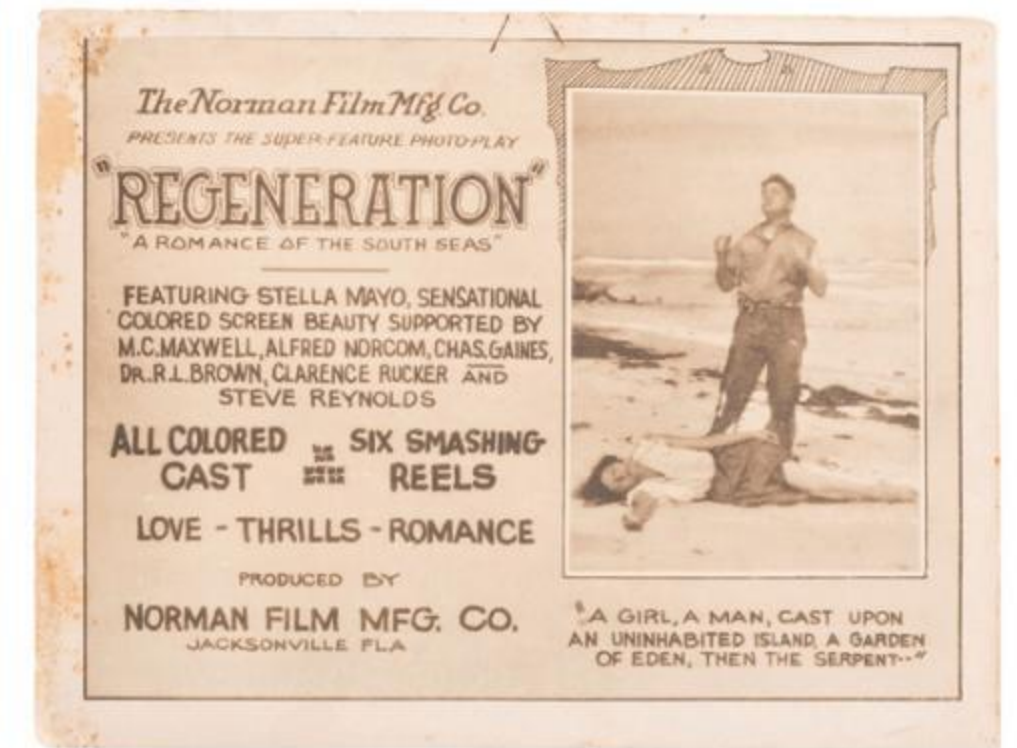
301

[FILM]. A group of 8 lobby cards illustrating scenes from *Regeneration*, a race film featuring an "All Colored Cast." Jacksonville, FL: Norman Film Mfg. Co., 1923.

14 x 11 in. lobby cards (toned, occasional spotting, pinholes and light creasing at corners).

A group of 8 lobby cards advertising the race film *Regeneration: A Romance of the South Seas*. One card features the production information with a still from the film, the other 7 are movie stills and composites. Founded by Richard Edward Norman, the Norman Film Manufacturing Company was based out of Jacksonville, FL and produced silent films featuring all-Black casts in non-stereotypical roles intended for Black audiences from 1919 to 1928. *Regeneration* was one of eight feature-length films produced by the studio, with only *The Flying Ace* still extant.

\$300 - 400



302

[FILM]. A group of 2 posters promoting race films, incl. *Murder Rap* and *The Girl in Room 20*. Ca 1940s.

Murder Rap. Cleveland, OH: Morgan Litho. Co., ca 1942. 25 x 41 in. poster mounted on linen (left and right sides trimmed, repaired tear along left edge near center, minor chipping, fold lines). *Provenance*: Beverly and Larry Richards Collection (per consignor). *Murder Rap*, also known as *Take My Life*, featured a group of young actors billed as the "Harlem Dead End Kids," who join the US Army in the film.

[With:] *The Girl in Room 20*. [Astor Pictures], ca 1946-1949. 28 x 42 in. poster (creasing and small tears at folds, soil along top edge line, minor chipping). The film tells the tale of singer Daisy Mae Walker, a country girl who travels to New York City and becomes the target of an unscrupulous night club owner.

\$250 - 350

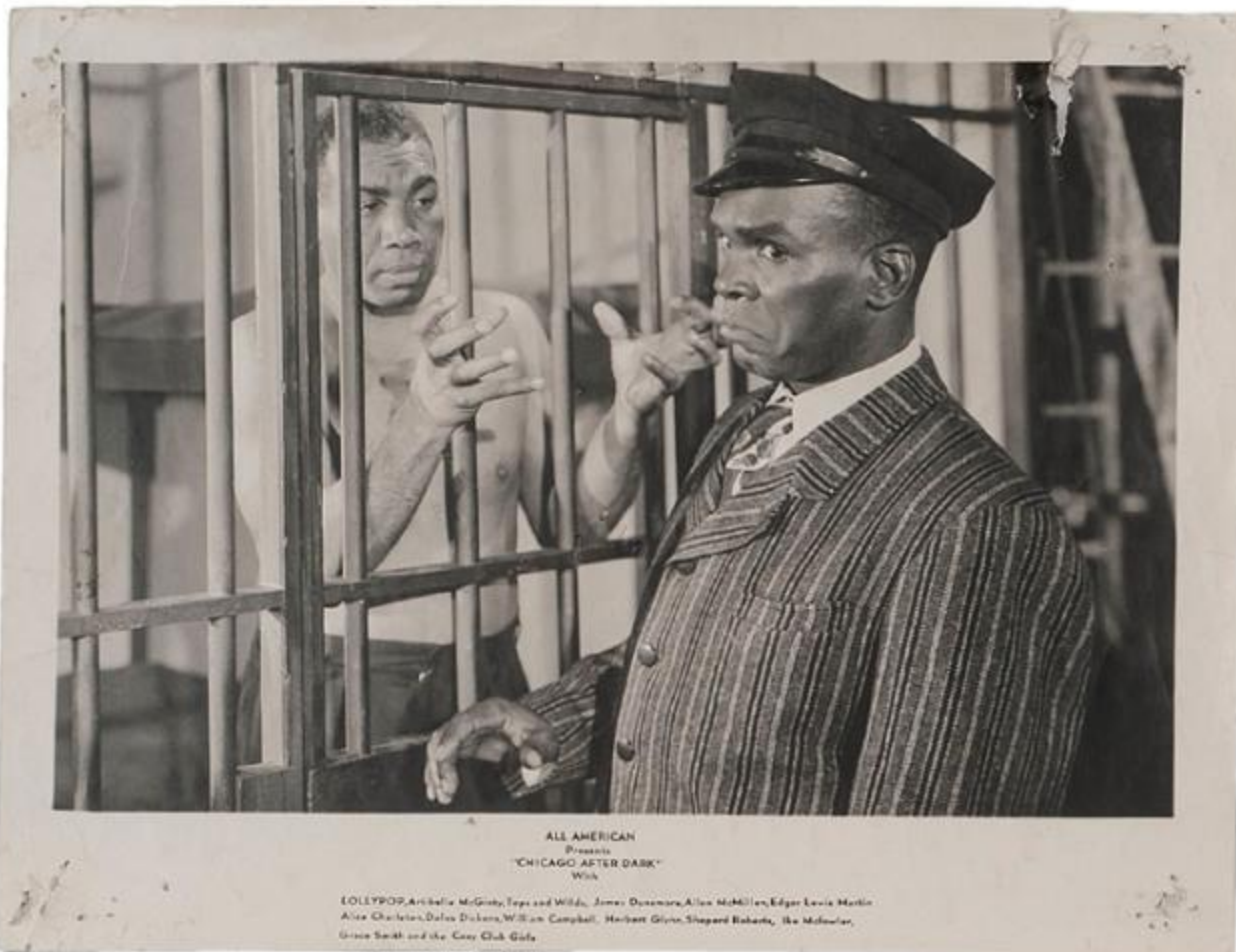
303

[FILM] – [WESTERNS]. *Harlem on the Prairie*. Toddy Pictures, Co., ca 1940s.

8 1/2 x 13 in. printed handbill (light corner/edge wear, slight loss to top right corner, light spotting, some smudging).

Handbill advertising Toddy Pictures' 1940s re-release of the 1937 Western race film *Harlem On The Prairie*, showing at the "Harlem Grand" as indicated by manuscript notation at top. The film was billed as the first "All-Colored" Western musical, featuring Herbert Jeffries, "Sensational Singing Cowboy," who was of mixed race.

\$200 - 300



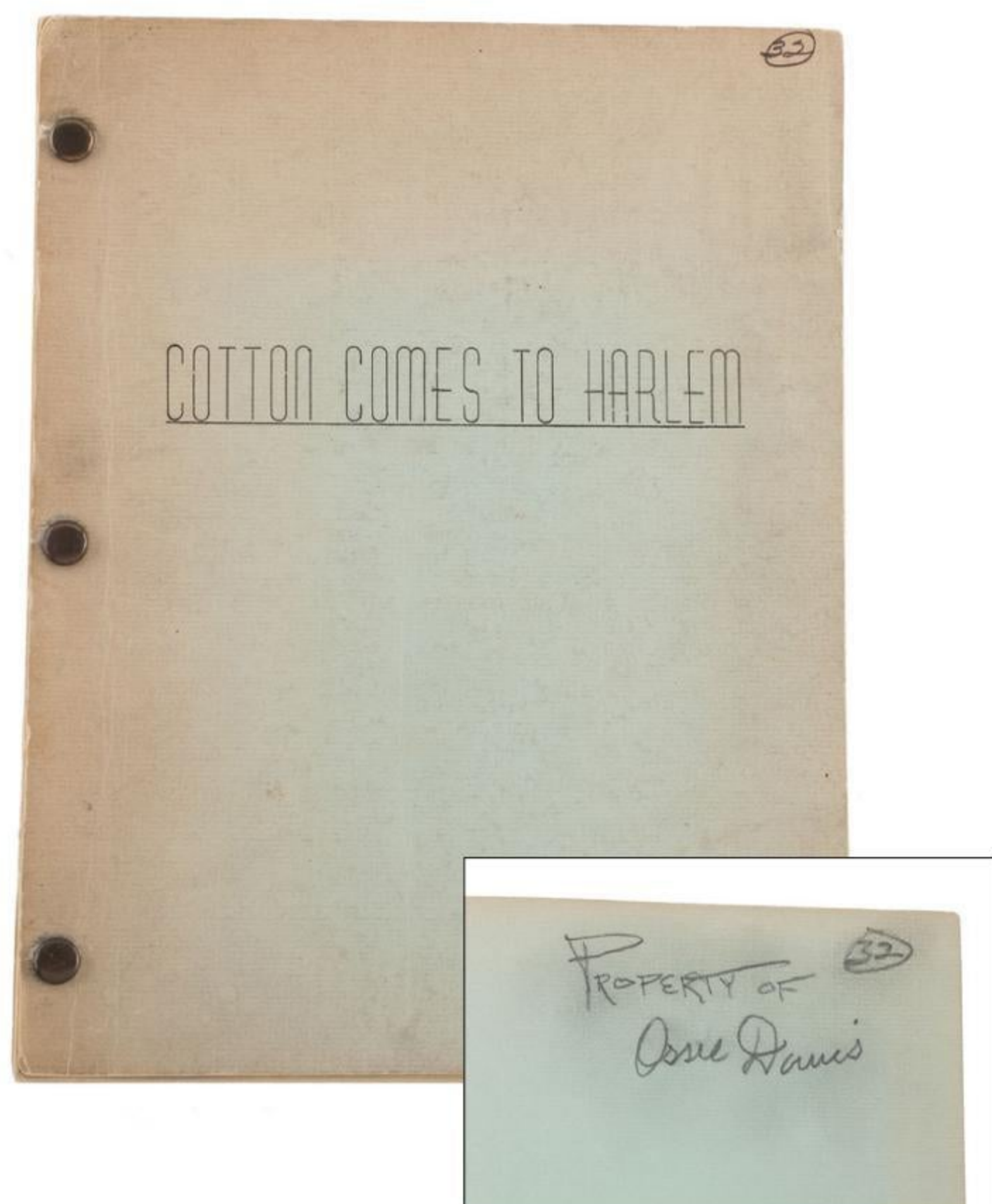
304

[FILM]. A group of 22 items, incl. lobby cards and publicity stills for films starring African American casts, comprising:

13 publicity stills, 8 x 10 in., depicting scenes from the following films: *Native Son* (7), 1951 (one photo with upper corners torn). – *Bright Road* (3), 1953. – *Chicago After Dark*, 1946. – *Condemned Men*. – *Sugar Hill Baby*, 1938.

[With:] 8 lobby cards, 11 x 14 in., for *The Harlem Globe Trotters*, including one from original 1951 release and 7 from 1957 re-release (some minor wear and scuffing, especially of the original card). – *First in News Features Pictures: Pittsburgh Courier*. Pittsburg, PA: ca 1946-1948. 7 1/4 x 11 in. cardstock advertising placard for the *Pittsburgh Courier*, one of the most important and influential African American newspapers of the period (light soiling and wear to edges, light creasing at upper left). – Together, 22 items, condition generally very good unless otherwise noted.

\$300 - 400



305

[FILM] – [DAVIS, Ossie (1917-2005), his copy]. DAVIS, Ossie. Arnold Perl (1914-1971). *Cotton Comes to Harlem Screenplay Revised*. Los Angeles: Alert Duplicating Service, 1969.

4to (8 1/2 x 11 in.). Mimeographed screenplay. (Minor toning.) Wrappers, brads (toned).

INSCRIBED BY OSSIE DAVIS to rear inner wrapper, "Property of Ossie Davis." A pencil notation on the title page reads, "Revised 3/69." Co-written and directed by Davis, the 1970 film was shot in Harlem and considered by many to be the first Blaxploitation film, inspiring other Black films including *Shaft* and *Super Fly*.

\$250 - 350

306

[FILM] – [PARKS, Gordon (1912-2006)]. A group of 8 lobby cards for *Shaft's Big Score*. Metro Goldwyn-Mayer, 1972.

14 x 11 in. lithographed lobby cards, each captioned and numbered in lower margin (near excellent condition, minimal edge wear). *Provenance*: Gordon Parks personal collection (Parks' ink stamp to verso).

Shaft's Big Score was the second entry in the Blaxploitation *Shaft* film series starring Richard Roundtree, and both films were directed by Gordon Parks. Isaac Hayes, who composed the original *Shaft* in 1971, was unavailable to help with the second film, so Parks composed and performed the score himself.

\$150 - 250



307
[FILM] – [PARKS, Gordon (1912-2006)]. Leather overcoat identified to Gordon Parks.

Leather overcoat designed by Stanley Blacker (tag stitched near interior right breast pocket). *Provenance*: Gordon Parks personal collection (Parks' ink stamp inside right and left interior breast pockets).

Possibly one of the coats worn by Richard Roundtree during the filming of *Shaft* or *Shaft's Big Score* and kept as a memento by Gordon Parks.

\$400 - 600



308
[PARKS, Gordon (1912-2006)]. WILLARD, Patricia (b. 1928), photographer. A group of 2 photographs of Gordon Parks. Ca 1960s-1970s.

10 x 6 1/4 in. silver gelatin photographs of Gordon Parks posed talking on the telephone, incl. view of him holding scissors in front of his face (strong tonality, minimal edge wear). Ink stamps on verso, incl. photo credit to Patricia Willard. *Provenance*: Gordon Parks personal collection (Parks' ink stamp on verso).

Patricia Willard is a photographer, writer, and jazz historian. She worked as an editor for jazz magazines such as *Down Beat*, *Jazz* and *Jazz & Pop*. Willard served as Duke Ellington's longtime publicist and as a historical advisor to the *Duke Ellington Collection* at the Smithsonian.

\$300 - 400



308A

[ADVERTISING] – [SPORTS]. A collection of over 300 trade cards featuring African American subjects, including:

Approx. 315 chromolithographed trade cards ranging in size from approx. 2 x 3 in. to 4 x 6 in., promoting a wide range of goods and services, among them groceries and provisions, coffee and tea, tobacco, medicines, soaps and other cleaning supplies, varnishes, equipment, wagons, carriages, sewing machines, stoves, clothing, shoes, hats, instruments, newspapers, stores, insurance companies, attractions, events, and hotels. Several national and international companies are represented, most notably Clarence Brooks & Co. Varnishes and Arbuckles' Ariosa Coffee. An extensive collection highlighted by 2 depictions of African Americans playing baseball. Condition generally good.

\$1,500 - 2,500

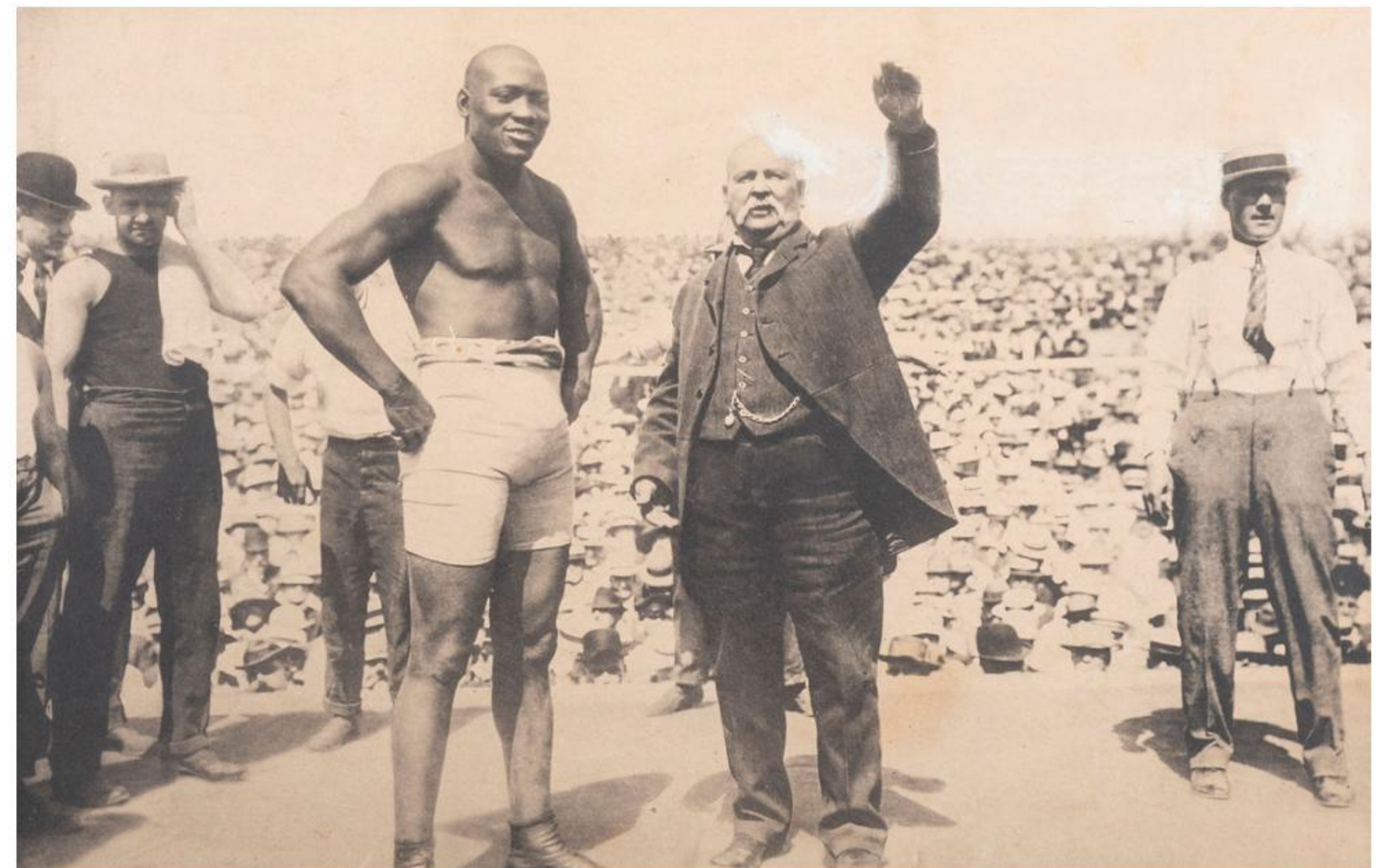
309

[BOXING]. A group of 3 large format photographs of the Jack Johnson and James Jeffries championship battle at Reno, Nevada. 4 July 1910.

Jordan introducing Jordan at the Famous Championship Battle of Reno, Nev. July 4, 1910. With identifications printed to lower mount margins: "[Kid?] Cotton, Jack Johnson, Billy Jordan, Tex Rickard, Referee." (Loss to lower left mount corner, a section of image lightened). Caption appears to read "Kid Cotton" however the Black sparring partner is not readily identified in the image.

– *Billy Jordan introducing Jeffries at the Famous Championship Battle at Reno, Nev., July 4, 1910.* With identifications printed to lower mount margins: "Billy Jordan, James J. Jeffries, Joe Choyinski, Abe Attell." (Cracks to lower mount margin, section of image lightened). – *World's Championship Battle July 4, 1910- Round [obliterated].* (Dampstain, loss to lower right mount). – Together, 3 large format albumen photographs. Reno, Nevada: N.p., 4 July 1910, images approx. 15 7/8 x 10 in, visible 15 7/8 x 12 1/4 in., matted to 21 5/8 x 18 in. (not examined out of mat), titles printed in silver to mounts' lower margins, conditions as described.

\$800 - 1,200



310

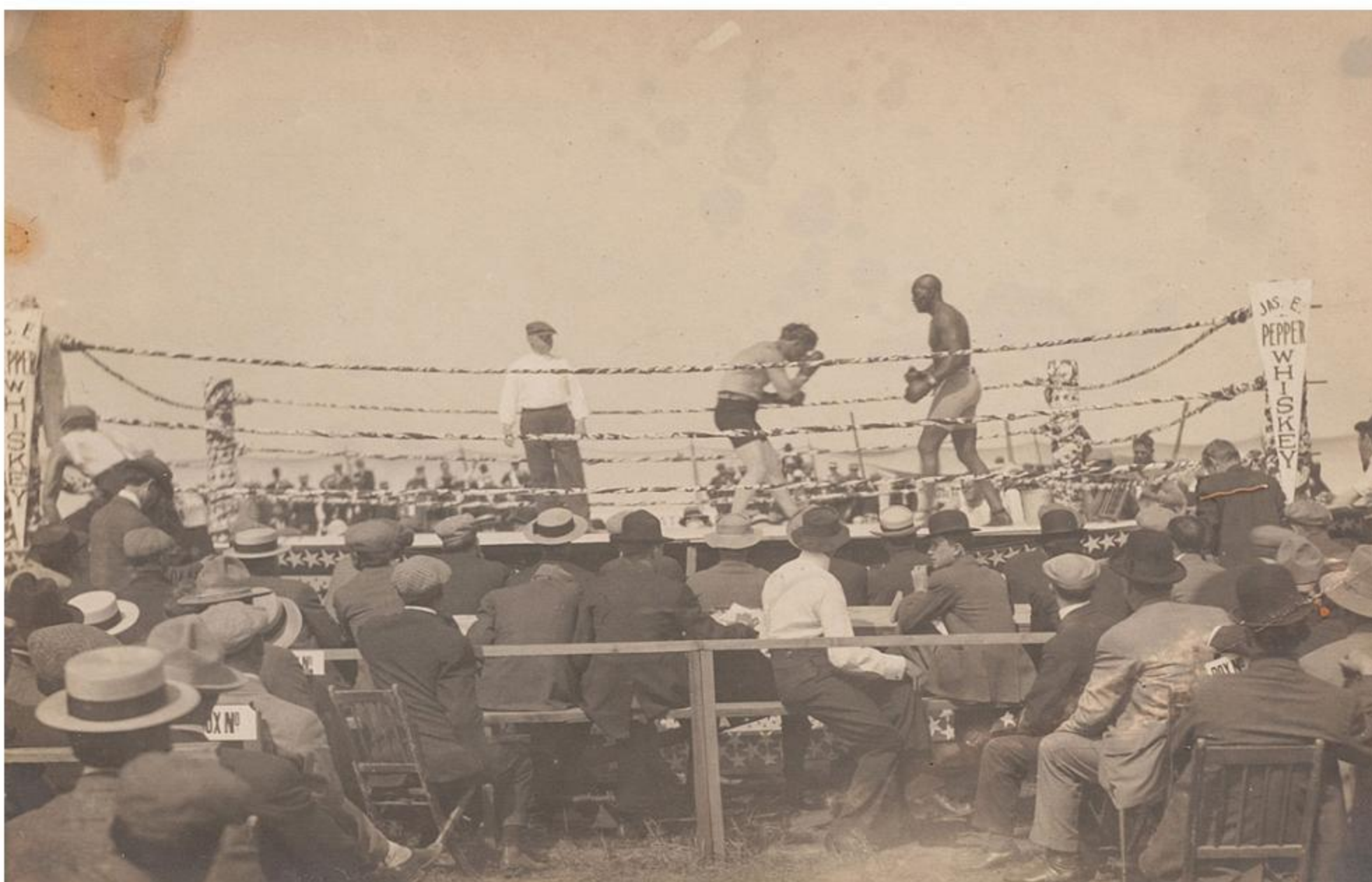
[BOXING] – [JOHNSON, Jack (1878-1946)]. A group of 3 images of Johnson's bout with "Fireman" Jim Flynn. [Las Vegas, NM], [4 July 1912].

5 15/16 x 4 in. silver gelatin photographs (occasional light creasing, stain to upper right on one image).

Three outdoor photographs taken during the fight between Johnson and "Fireman" Jim Flynn on 4 July 1912, in Las Vegas, New Mexico. Photographed from the stands, two images are taken mid-fight with Flynn ducking low, typical of the fight which saw excessive headbutting from the contender. The third image shows at least 15 figures in the ring, probably taken prior to the start of the bout. This was Flynn's second attempt at the Heavyweight belt, and he was warned by the referee to stop headbutting. The fight was eventually stopped in the 9th round with Johnson winning the bout decisively.

[With:] Reprint outdoor portrait of Johnson and his retinue. 9 1/8 x 7 in. reprint photograph on cardstock. Johnson smiles at center next to a smartly dressed woman with 16 other figures posed around him, both white and Black.

\$600 - 800



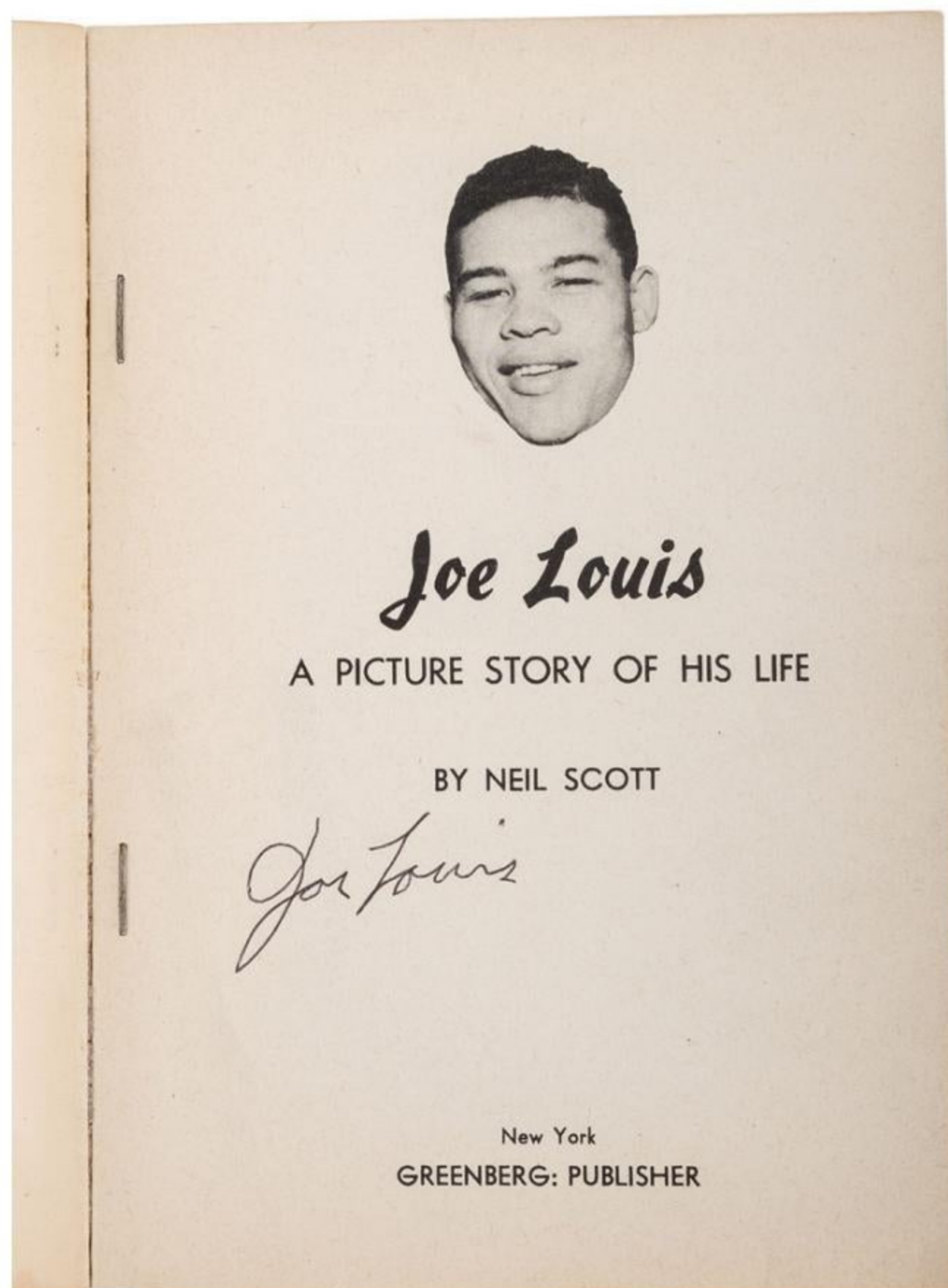
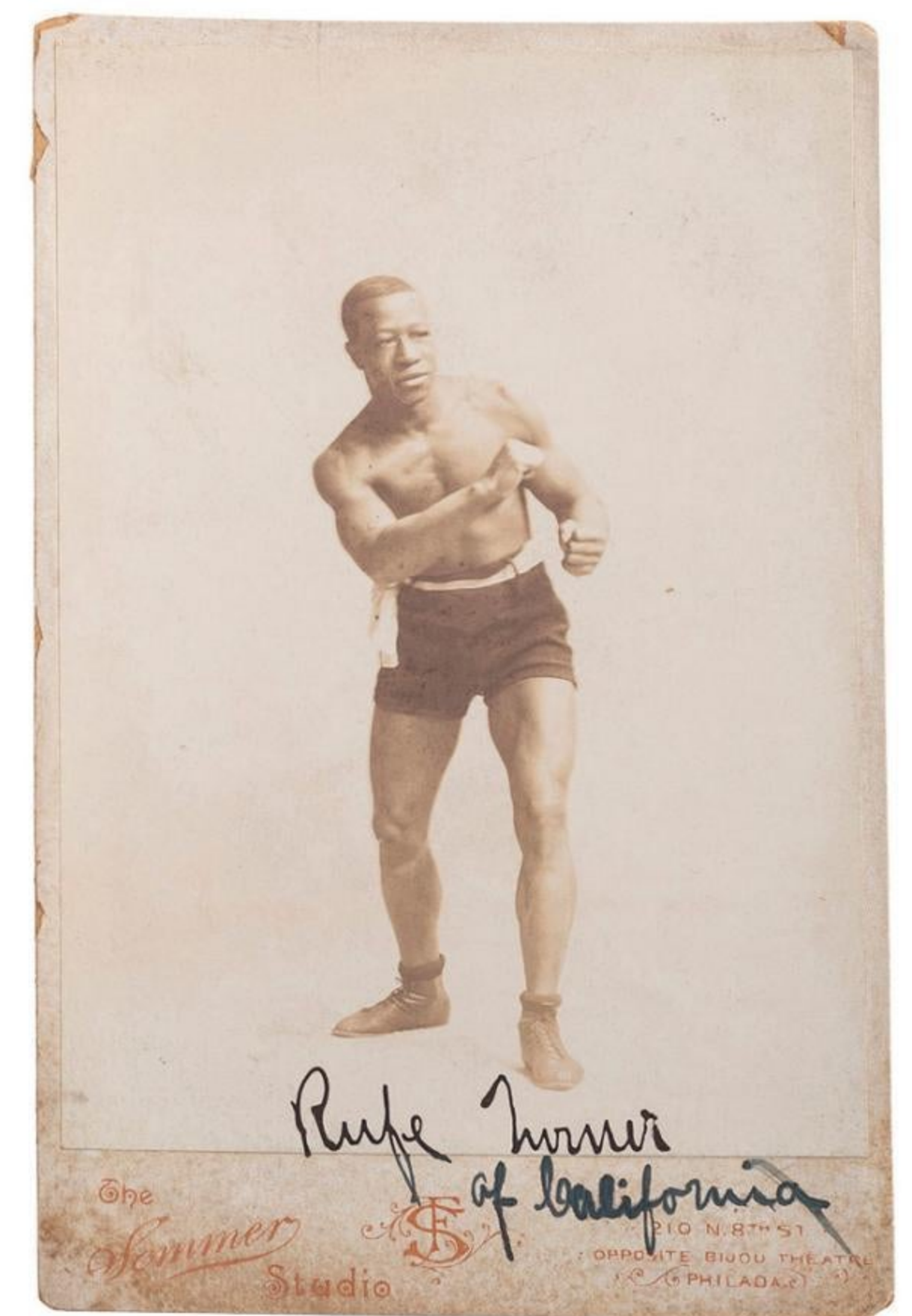
310A

[BOXING] – [TURNER, Rufus (d. 1937)]. 2 Cabinet cards of boxer Rufus “Rufe” Turner. Sommer Studio: Philadelphia, [1905].

3 7/8 x 5 7/16 in. albumen cabinet photographs (minor toning, occasional spotting). Photographer's imprint to mount rectos. One inscribed to the recto in ink: “Rufe Turner of California” and dated “March 31, 05” on verso. The other with a pencil inscription to mount verso: “Rufe Turner of California 1905 March 31.” Provenance: Lot 256 of *The Road West: The Steve Turner Collection of African Americana, Part I*. 20 February 2020.

Both images show Turner in dynamic, bare-knuckle boxing poses wearing his dark shorts, a white sash belt, and leather shoes. Turner was a lightweight boxer from Stockton, CA, brother to Charley “The Stockton Tornado” Turner who claimed colored middleweight champion in the 1890s. Rufe fought for the Lightweight Championship of the World during his career. In 1914, he moved to Manila, the Philippines as a boxing instructor and also took occasional bouts winning the Lightweight Championship of the Orient in 1917. These images were taken just four days after Turner's second bout with Lightweight Champion of the World Joe Gans (1874-1910) in Philadelphia, a fight that resulted in No Decision after 6 rounds.

\$400 - 600



311

[BOXING] – [LOUIS, Joe (1914-1981)]. SCOTT, Neil. *Joe Louis: A Picture Story of his Life*. New York: Greenberg, 1947.

8vo. Photographic illustrations. (Minor toning.) Original publisher's pictorial wrappers (minor wear to edges).

FIRST EDITION, SIGNED BY JOE LOUIS to title page. A biography of the Heavyweight Champion including his amateur boxing career, Heavyweight title, and stint with the military during World War II.

\$200 - 300

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We are happy to provide a condition report for lots with a low estimate of \$300 and above. Nevertheless, intending buyers are reminded that condition reports are statements of our opinion only, and that each lot is sold "AS IS," per our Conditions of Sale, as outlined in the back of this catalogue. All lots should be viewed personally by prospective buyers or their agents to evaluate the condition of the property offered for sale due to the highly subjective nature of condition reports.

Bidding at Auction

The highest bidder acknowledged by the auctioneer will be the purchaser. In addition to the hammer price, the buyer agrees to pay Hindman LLC a buyer's premium as well as any applicable taxes.

Bidding Increments

Bidding generally opens at half the low estimate and advances in the following order, although the auctioneer may vary the bidding increments during the course of the auction.

The standard bidding increments are:

\$0 - \$500	\$25
\$500 - \$1,000	\$50
\$1,000 - \$2,000	\$100
\$2,000 - \$5,000	\$250
\$5,000 - \$10,000	\$500
\$10,000 - \$20,000	\$1,000
\$20,000 - \$50,000	\$2,500
\$50,000 - \$100,000	\$5,000
\$100,000 - \$200,000	\$10,000
Above > \$200,000 ...	At Auctioneer's Discretion

In-House Bidding

Our auctions are free and open to the public with no obligation for attendees to bid. Registration requires your full contact information, photo identification, credit card information, your signature and agreement to the Conditions of Sale.. If you are the successful bidder, your paddle number and the hammer price will be announced by the auctioneer.

Live Bid Online

Hindman LLC allows absentee and live bidding through our website at hindmanauctions.com as well as absentee and live bidding through third party online bidding providers which vary by sale. For more information regarding online bidding please visit our website at hindmanauctions.com.

Absentee Bidding

If you are unable to attend an auction, you may place an absentee bid, either through our website at hindmanauctions.com or through the bid form provided at the back of this catalogue. An absentee bid is the highest price you are willing to pay exclusive of buyer's premium and applicable sales tax. Hindman LLC will exercise absentee bids at no additional charge. Absentee bids are always confidential, and bids are executed at the lowest price possible by the auctioneer according to reserves and competing bids.

Telephone Bidding

You may register telephone bid requests either through our website at hindmanauctions.com or through the bid form provided at the back of this catalogue. Upon registering for a telephone bid, you will be called on the day of the auction by a Hindman representative approximately five lots before your item is scheduled to be sold. They will communicate to you the bidding activity and will relay your bids to the auctioneer at your discretion. Please note we can only accept telephone bids for lots with a low estimate of \$300 or above unless otherwise noted online. Telephone bids may be requested up to 2 hours prior to the auction start time.

Updated 1/1 /22

HINDMAN | Conditions of Sale

These Conditions of Sale set out the terms upon which Hindman LLC (“we,” “us,” or “our”) sells property by lot in this catalogue. You agree to be bound by these terms by registering to bid and/or by bidding in our auction.

A. BEFORE THE AUCTION

1. LOT DESCRIPTIONS AND WARRANTIES

Our description of a lot, any statement of a lot’s condition, and any other oral or written statement about a lot—such as its nature, condition, artist, period, materials, dimensions, weight, exhibition or publication history, or provenance—are our opinion and shall not be relied upon by you as a statement of fact. Except for the limited authenticity warranty contained in paragraphs E and F below, we do not provide any guarantee of our description or the nature of a lot.

2. CONDITION

The physical condition of lots in our auctions can vary due to age, normal wear and tear, previous damage, and restoration/repair. All lots are sold “AS IS,” in the condition they are in at the time of the auction, and we and the seller make no representation or warranty and assume no liability of any kind as to a lot’s condition. Any reference to condition in a catalogue description or a condition report shall not amount to a full accounting of condition and may not include all faults, inherent defects, restoration, alteration, or adaptation. Likewise, images in our catalogue may not depict a lot accurately, as colors and shades may appear different in print or on screen than on physical inspection. We are not responsible for providing you with a description of a lot’s condition in the catalogue or in a condition report.

3. VIEWING LOTS

We offer pre-auction viewings, either scheduled or by appointment, that are free of charge. If you believe that the catalogue description or condition reports are not sufficient, we suggest you inspect a lot personally or through a knowledgeable representative before you bid on a lot to make sure that you accept the description and its condition. We recommend you hire a professional adviser if you are not familiar with how to address the nature or condition of an object. Hindman has several salerooms throughout the country and the location of sales, or individual items may vary. It is important to check with our website and be aware of where each lot is located, for both viewing and for shipping purposes.

4. ESTIMATES

Estimates of a lot account for the condition, rarity, quality, and provenance of the object and are based upon prices realized for similar objects in past auctions. Neither you nor anyone else may rely on our estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer’s premium, any applicable taxes, and any other applicable charges.

5. WITHDRAWAL

We may, in our sole discretion, withdraw a lot from auction at any time prior to or during the sale and shall have no liability to you for our decision to withdraw.

B. REGISTERING TO BID

1. GENERAL

We reserve the right to reject any bid. By participating in the sale, you represent and warrant that:

- (a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, “Sanctioned Person(s)”);
- (b) Where you are acting as agent, your principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and
- (c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

2. NEW BIDDERS

New bidders must register at least twenty-four (24) hours before an auction and must provide us with documentation of their identity.

- (a) Individuals must provide photo identification (driver’s license, non-driver ID card, or passport) and, if not shown on the photo identification, proof of current address (a current utility bill or bank statement).
- (b) Corporate clients must provide a Certificate of Incorporation or its equivalent bearing the company’s

name and registered address, together with documentary proof of directors and beneficial owners. (c) Trusts, partnerships, offshore companies, and other business entities must contact us in advance of the auction to discuss our requirements. If we are not satisfied with the information you provide us in our bidder identification and other registration procedures, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. New bidders may be required to provide us with a financial reference and/or a deposit before we allow them to bid.

3. RETURNING BIDDERS

If you have not bought anything from us recently, then we may require you to register as a new bidder, as described in the paragraph above. Please contact us at least twenty-four (24) hours prior to the auction.

4. BIDDING FOR ANOTHER PERSON

If you are bidding as an agent on behalf of another person, your principal must be a registered bidder and must provide us with written authorization allowing you to bid. You, as the agent, shall accept personal liability to pay the purchase price and all other sums due unless we have agreed in writing before the auction that you are acting as an agent on behalf of your principal and that we will only seek payment from your principal.

5. BIDDING IN THE SALEROOM

If you wish to bid in the saleroom, you must first acquire a bidding paddle at least thirty (30) minutes before the auction.

6. OUR BIDDING SERVICES

We offer the following bidding services as a convenience to our clients, subject to these Conditions of Sale. We shall not be responsible for any error, omission, or failure, human or otherwise, in providing these services.

(a) Phone Bids: You must contact us at least twenty-four (24) hours prior to the auction to arrange a phone bid. We will accept bids by telephone for lots only if our staff is available to take the bids. We agree that we may record telephone bids.

(b) Internet Bids: You can bid in our live sales via our bidding platform or through third-party bidding sites.

(c) Written Bids: You can find a Written Bid Form at the auction location, or online at www.hindmanauctions.com. We must receive your completed Written Bid Form at least twenty-four (24) hours before the auction. We will endeavor to execute written bids at the lowest possible price consistent with the reserve. If you make a written bid on a lot that does not have a reserve and there is no higher bid than yours, we will bid on your behalf at approximately fifty percent (50%) of the low estimate or, if lower, the amount of your bid. The first written bid we receive of those for identical amounts will be given priority over other bids.

7. CREDIT CARD AUTHORIZATION HOLD

When you register to bid you may be asked to provide us with a valid credit card number. You authorize us to verify the validity of the credit card by placing a temporary authorization hold on the card that will remain until it falls off, usually within 2 to 7 days.

C. DURING THE AUCTION

1. BIDDING IN THE AUCTION

(a) Live Auctions. We will appoint an individual auctioneer to administer a live auction. The auctioneer may accept bids from (a) written bids left with us by bidders before the auction; (b) bidders in the saleroom; (c) telephone bidders; and (d) Internet bidders, including bidders through third-party bidding sites. Bidding generally starts below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.

(b) Online Auctions. The auctioneer will accept bids from Internet bidders, including bidders through third-party bidding sites. Bidding generally starts below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.

(c) Timed Auctions. Bids may only be submitted on our website between the dates and times specified in the lot’s description. Your bid is submitted once you place and confirm your bid amount. You agree that a bid is final once it is placed and that you may never amend or revoke your bid. You are fully responsible for any errors you make in bidding. Bidding generally opens at or below the low estimate and increases in steps (bidding increments) to be determined in Hindman’s sole discretion.

2. AUCTIONEER'S DISCRETION

The auctioneer shall have absolute discretion to (a) admit a bidder into or remove a bidder from the saleroom or online auction; (b) accept or refuse any bid; (c) change the order of the lots in the auction; (d) move the bidding backward or forward; (e) withdraw any lot from the auction; (f) divide any lot or combine any two or more lots; (g) reopen or continue the bidding even after the hammer has fallen; and (h) continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot in the event that there is an error or dispute related to bidding or the application of the reserve, whether during or after the auction. You must provide us with written notice within three (3) business days of the date of the auction if you believe that the auctioneer has accepted the successful bid in error. The auctioneer will consider the claim and decide in good faith if the sale of the lot is final, whether he/she will cancel the sale of the lot, or whether he/she will reoffer and resell the lot. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way affect our ability to cancel the sale of a lot under other applicable provisions of these Conditions of Sale, including the rights of cancellation set forth in sections B(1), D(6), E(2), and G(1).

3. BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his/her sole option, bid on behalf of the seller up to one bidding increment before the reserve by making either consecutive or responsive bids. The auctioneer will not identify these as bids made on behalf of the seller. If a lot is offered without reserve, the auctioneer will open the bidding at a set increment lower than the lot's low estimate and will solicit higher bids from that amount. If there are no bids on a lot, the auctioneer may deem the lot unsold.

4. SUCCESSFUL BIDS AND INVOICES

Subject to paragraph C(2), the contract of sale between the seller and the successful bidder is formed when the final bid is accepted and the auctioneer's hammer strikes. The successful bid price is the hammer price, and we will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we shall not be responsible for telling you whether your bid was successful. You should contact us immediately after the auction to find out the success of your bid in order to avoid having to pay storage charges. Please note that Hindman will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Hindman prior to the sale.

D. AFTER THE AUCTION

1. THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots, we charge twenty-five percent (25%) of the hammer price up to and including \$400,000; twenty percent (20%) of any amount in excess of \$400,001 up to and including \$4,000,000; and twelve percent (12%) of any amount in excess of \$4,000,001. If the bidder bids through a third-party platform the bidder agrees to pay us a surcharge equal to the fee levied by the third-party platform. The third-party platform fee is in addition to the buyer's premium.

2. TAXES

The successful bidder is responsible for any applicable taxes, including any sales or use tax or equivalent tax wherever such taxes may arise on the hammer price, the buyer's premium, and/or any other charges related to the lot. A sales or use tax is dependent upon a number of factors, including, but not limited to, our volume of sale and the place of delivery of the lot, regardless of the nationality or citizenship of the successful bidder. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped or where it is picked-up in person. We collect sales tax in states where legally required.

3. MAKING PAYMENT

- (a) Immediately following the auction, you must pay the purchase price, consisting of the hammer price, plus the buyer's premium, plus any applicable duties and sales, use, or other applicable taxes. Payment is due no later than by the end of the seventh (7th) calendar day following the date of the auction, which we refer to as the due date.
- (b) We will only accept payment from the registered successful bidder. Once issued, we cannot change the buyer's name on an invoice or reissue the invoice in a different name.
- (c) You must pay for lots in US dollars in one of the following ways:
- (i) Wire transfer.
 - (ii) Bank checks: You must make these payable to Hindman LLC, and we may impose other conditions. Once we have deposited your check, property cannot be released until five (5) business days have passed.
 - (iii) Personal checks: You must make these payable to Hindman LLC, and they must be drawn from US dollar accounts from a US bank. The property will not be released until the check has cleared and the funds are received by us.
 - (iv) Credit card: Credit card payments may not exceed \$10,000 and a

convenience fee of 3% will be added to each credit card payment.

(v) ACH Bank Transfer

(d) You must quote your invoice number when making a payment. All payments sent by post must be sent to Hindman LLC, 1338 West Lake Street, Chicago, IL 60607, ATTN: Client Accounting Department.

4. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and title will not pass to you until we have received full payment in good funds of the purchase price, even in circumstances where we have released the lot to you.

5. TRANSFERRING RISK TO YOU

Unless we have agreed otherwise with you, the risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following: (a) when you collect the lot; or (b) the end of the thirtieth (30th) day following the date of the auction or, if earlier, the date the lot is taken into care by a third-party warehouse.

6. YOUR FAILURE TO PAY

If you fail to pay us the purchase price in full in good funds by the due date, we will be entitled to do one or more of the following (as well as enforce any other rights and remedies we have by law) at our sole discretion:

- (a) We can charge interest from the due date at a rate of up to one and one-half percent (1.5%) per month on the unpaid amount due.
- (b) We can cancel the sale of the lot and sell the lot again, publicly or privately, on such terms as we believe appropriate, in which case you must pay us any shortfall between the amount you owe us and the resale price, plus all costs, expenses, losses, damages, and legal fees we incur due to the cancellation.
- (c) We can pay the seller the amount due to them, in which case you acknowledge and understand that we will have all the seller's rights to pursue you for such amount.
- (d) We can hold you legally responsible for the amount you owe us and bring legal proceedings against you to recover the amount owed by you, plus other losses, interest, legal fees, and costs as allowed by law.
- (e) We can reveal your identity and contact details to the seller.
- (f) We can reject any bids made by or on behalf of you in future auctions or require you to provide us with a deposit before accepting any bids.
- (g) We can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest, or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us.
- (h) We can take any other action we deem necessary or appropriate.

7. SHIPPING, COLLECTION, AND STORAGE

- (a) You must collect purchased lots within thirty (30) days of the auction. We can assist in making shipping arrangements by suggesting art handlers, packers, transporters, or experts, but you must arrange all transport and shipping with them, and we are not responsible for their acts, failure to act, or neglect. Hindman has several salerooms throughout the country and the location of sales, or individual items may vary. It is important to check with our website and be aware of where each lot is located, for both viewing and for shipping.
- (b) If you do not collect any purchased lot within thirty (30) days following the auction, we may, at our sole option, (i) charge you storage and insurance costs; (ii) move the lot to another Hindman location or to a third-party warehouse, whereupon we will charge you transport costs, insurance costs, and administration fees for doing so, and you will be subject to the third-party storage warehouse's standard terms and responsible for paying its standard fees and costs; or (iii) sell the lot in any commercially reasonable way we think appropriate.
- (c) In accordance with applicable state law, if you have paid for the lot in full but you do not collect the lot within the time specified by the law of the state where the auction takes place, we may charge you state sales tax for the lot.
- (d) Nothing in this paragraph is intended to limit our rights under paragraph D(6).

8. EXPORTING, IMPORTING, AND ENDANGERED SPECIES

- (a) The shipping of a lot is affected by United States export laws or the import laws of other countries. If you are outside the United States, then local laws may prevent you from importing a lot. You alone are responsible for seeking advice prior to bidding and meeting the requirements of any law or regulation applying to the export or import of a lot.
- (b) Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife—such as, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood—may be subject to export controls in the US and import controls in other countries. You should check the relevant wildlife laws and regulations before bidding on any lot containing wildlife material if you plan to export the lot from the United States, import the lot into another country, or ship the lot between states. Your purchase of a lot containing endangered and other protected species of wildlife is at your own risk, and you shall be

responsible for any scientific test or other reports required for export from the United States or for shipment between states. We will not cancel your purchase and refund the purchase price if your lot may not be exported, imported, or shipped between states, or if it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to import, export, and/or interstate shipping of a lot containing endangered and other protected species of wildlife.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot or the right to do so by law; and (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else. If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph D(3) above) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages, or expenses. The seller gives no warranty other than as set out above, and as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller that may be added to this agreement by law, are excluded. No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the seller's warranties or creates an additional warranty on behalf of the seller with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

2. OUR LIMITED AUTHENTICITY WARRANTY

Our limited authenticity warranty, which lasts for one (1) year from the date of a live auction or three (3) months from an online only auction, is that the lots in our sales are authentic as defined in paragraph H, below. You must notify Hindman regarding concerns of authenticity in writing within one (1) year of the date of a live auction or within three (3) months of the date of an online only auction. Following receipt of that written notification, subject to the terms below, Hindman will refund the purchase price paid by the client. The terms of this limited authenticity warranty are as follows:

- (a) It will be honored for claims notified in writing within a period of one (1) year from the date of a live auction or three (3) months from an online only auction. After such time, we will not be obligated to honor the limited authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the Heading). It does not apply to any information other than that in the Heading, even if it is shown in UPPERCASE type.
- (c) It does not apply to any Heading or part of a Heading that is qualified. "Qualified" means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the definition of "qualified" provided in paragraph H, below. Qualified Headings are not covered at all by this limited authenticity warranty.
- (d) It applies to the Heading as amended by any saleroom notice.
- (e) It does not apply where scholarship has developed since the auction, leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) It does not apply if the lot can only be shown not to be authentic by a scientific process that, on the date we published the catalogue, was not available or generally accepted for use, was unreasonably expensive or impractical, or was likely to have damaged the lot.
- (g) Its benefit is only available to the original buyer shown on the invoice for the lot, issued at the time of the sale, and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest, or restriction by anyone else. The benefit of this limited authenticity warranty may not be transferred by the original buyer to anyone else.
- (h) In order to make a claim under the limited authenticity warranty, you must
- (i) give us written notice of your claim within one (1) year of the date of a live auction or three (3) months from an online only auction ; (ii) at our option, pay for and provide us with the written opinions of two recognized experts in the field, mutually agreed upon by you and us, confirming that the lot is not authentic (we reserve the right to obtain additional opinions at our expense); and (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this limited authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price, nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages, or expenses.
- (j) No employee or agent of Hindman is authorized to make a representation or provide additional information, whether orally or in writing, that amends the limited authenticity warranty or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

3. ADDITIONAL WARRANTY FOR BOOKS

If the lot is a book, then we give an additional warranty to the original buyer shown on the invoice for the lot issued at the time of the sale in the following circumstances:

- (a) We will refund the purchase price to the original buyer if we, in our sole discretion, are convinced that the book is defective in text or illustration, subject to the following terms:
 - (i) This additional warranty does not apply to (A) the absence of blanks, half titles, tissue guards, or advertisements; or damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting the completeness of the text or illustration; (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps, or periodicals; (C) books not identified by title; (D) lots sold without a printed estimate; (E) books that are described in the catalog as sold not subject to return; or (F) defects stated in any condition report or announced at the time of sale.
 - (ii) To make a claim under this additional warranty, you must give written details of the defect within twenty-one (21) days of the date of the sale and return the lot within twenty-one (21) days of the date of the sale to the saleroom at which you bought it in the same condition as at the time of sale.
 - (iii) Paragraphs E(2)(b), (c), (d), (e), (h), and (i) also apply to a claim under this additional warranty. (c) No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the additional warranty for books or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

4. JEWELRY

(a) Colored gemstones (such as rubies, sapphires, and emeralds) may have been treated to improve their appearance through methods such as heating and/or various clarity enhancements. These methods are considered common by the international jewelry trade but may make a gemstone more fragile and/or cause the gemstone to require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemological report for any item that does not have a report if the request is made to us at least three (3) weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemological report for every gemstone sold in our auctions. When we do get gemological reports from internationally accepted gemological laboratories, such reports are described in the catalogue. Reports from American gemological laboratories describe any improvement or treatment to the gemstone. Reports from European gemological laboratories describe any improvement or treatment only if we request that they do so, but they do confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree on whether a gemstone has been treated, the amount of treatment, or whether that treatment is permanent. The gemological laboratories only report on the improvements or treatments known to them at the date they make the report.

(d) For jewelry sales, estimates are based on the information in any gemological report. If no report is available, assume that the gemstones may have been treated or enhanced.

5. WATCHES AND CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts that are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights, or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water-resistant cases may not be waterproof, and we recommend you have them checked by a competent watchmaker before use.

(d) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile skin. When straps are shown for display purposes only and are not for sale. We may remove and retain the strap prior to shipment from the sale site. Please check with the department for details on a lot with such a strap.

6. YOUR WARRANTIES

You warrant to us and the seller that (a) the funds you use for payment are not connected with any criminal activity, including tax evasion, and neither are you under investigation, nor have you been charged with or convicted of money laundering, terrorist activities, or other crimes; (b) where you are bidding on behalf of another person, (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money

laundering and sanctions laws, you consent to us relying on this due diligence, you will retain for a period of not less than five (5) years the documentation evidencing the due diligence, and you will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so; (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes; (iii) you do not know, and have no reason to suspect, that the funds used for payment are connected with or the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation for, or have been charged with or convicted of, money laundering, terrorist activities, or other crimes.

F. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees about any lot other than as set out in the limited authenticity warranty or in the additional warranty for books, and as far as we are allowed by law, all warranties and other terms that may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E(1) are their own, and we do not have any liability to you in relation to those warranties.

(b) We are not responsible to you for any reason (whether for breaking this agreement or for any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us, or other than as expressly set out in these Conditions of Sale.

(c) WE DO NOT GIVE ANY REPRESENTATION, WARRANTY, OR GUARANTEE OR ASSUME ANY LIABILITY OF ANY KIND IN RESPECT OF ANY LOT WITH REGARD TO MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, DESCRIPTION, SIZE, QUALITY, CONDITION, ATTRIBUTION, AUTHENTICITY, RARITY, IMPORTANCE, MEDIUM, PROVENANCE, EXHIBITION HISTORY, LITERATURE, OR HISTORICAL RELEVANCE. EXCEPT AS REQUIRED BY LOCAL LAW, ANY WARRANTY OF ANY KIND IS EXCLUDED BY THIS PARAGRAPH.

(d) Our written and telephone bidding services, online bidding services, and condition reports are free services, and we are not responsible to you for any error, omission, or failure of these services.

(e) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(f) If, despite the terms in paragraphs F(a)–(e) or E(2)–(3) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

G. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained herein, we can cancel a sale of a lot if (i) any of your warranties in paragraph E(4) are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and/or audio record proceedings at any auction. We will keep any personal information confidential, except to the extent that disclosure is required by law. If you do not want to be videotaped, you may decide to make a telephone or written bid or bid online instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in all images, illustrations, and written material produced by or for us relating to a lot, including the contents of our catalogues, unless otherwise noted therein. You cannot use them without our prior written permission. We make no representation and offer no guarantee that the buyer of a lot will gain any copyright or other reproduction rights.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is invalid, illegal, or impossible to enforce, that part of the agreement will be treated as being deleted, and the rest of this agreement will not be affected.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6. PERSONAL INFORMATION

We will hold and process your personal information in line with our privacy policy at www.hindmanauctions.com.

7. WAIVER

No failure or delay to exercise any right or remedy contained herein shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

8. LAW AND DISPUTES

This agreement, and any noncontractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of Illinois. You and we agree to try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in Illinois. If the dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be Illinois, and the arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

H. GLOSSARY

authentic: a genuine example, rather than a copy or forgery of (a) the work of a particular artist, author, or manufacturer, if the lot is described in the Heading as the work of that artist, author, or manufacturer; (b) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture; (c) a work of a particular origin or source, if the lot is described in the Heading as being of that origin or source; or (d) in the case of gems, a work that is made of a particular material, if the lot is described in the Heading as being made of that material.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

due date: has the meaning given to it in paragraph D(3)(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range, and high estimate means the higher figure. The mid estimate is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E(2).

limited authenticity warranty: the guarantee we give in paragraph E(2) that a lot is **authentic**.

other damages: any special, consequential, incidental, or indirect damages of any kind or any damages that fall within the meaning of "special," "incidental," or "consequential" under local law.

purchase price: has the meaning given to it in paragraph D(3)(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E(2), subject to the following terms:

(a) "Cast from a model by" means, in our opinion, a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

(b) "Attributed to" means, in our opinion, a work probably by the artist.

(c) "In the style of" means, in our opinion, a work of the period of the artist and closely related to his style.

(d) "Ascribed to" means, in our opinion, a work traditionally regarded as by the artist.

(e) "In the manner of" means, in our opinion, a later imitation of the period, of the style, or of the artist's work.

(f) "After" means, in our opinion, a copy or after-cast of a work of the artist.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.hindmanauctions.com, which is also read to prospective telephone bidders and provided to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale or before a particular lot is auctioned.

UPPERCASE type: type having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

Update 1/1/22



A View of the Arch erected on Main St. corner of Fourth, Cincinnati at the Grand Rally Oct. 1st. 1840.
 William Henry Harrison presidential campaign print, ca 1840.
 To be offered American Historical Ephemera & Photography, March 8, Online Auction

HINDMAN | Upcoming Auction Schedule

SALE 921
PALM BEACH FINE JEWELRY
 FEBRUARY 10 | CHICAGO

SALE 1002
NATIVE AMERICAN JEWELRY
 FEBRUARY 12 | ONLINE

994
AFRICAN AMERICANA
 FEBRUARY 23 | CINCINNATI

1005
**AMERICAN HISTORICAL EPHEMERA
 & PHOTOGRAPHY**
 MARCH 8 | ONLINE

SALE 993
**AMERICAN FURNITURE,
 FOLK & DECORATIVE ARTS - SESSION I**
 MARCH 10 | CINCINNATI

SALE 993
**AMERICAN FURNITURE,
 FOLK & DECORATIVE ARTS - SESSION II**
 MARCH 11 | CINCINNATI

SALE 1007
SPRING FASHION & ACCESSORIES
 MARCH 16 | ONLINE

SALE 1008
FINE ART & DESIGN SELECTIONS
 MARCH 23 | ONLINE

SALE 1009
JAPANESE & KOREAN WORKS OF ART
 MARCH 25 | CHICAGO

SALE 1011
ASIAN WORKS OF ART
 MARCH 25 | ONLINE

SALE 1015
PROPERTY FROM THE STRONG MUSEUM
 MARCH 28 | CHICAGO

SALE 986
CHINESE & HIMALAYAN WORKS OF ART
 MARCH 29 | CHICAGO

SALE 1012
ESSENTIAL JEWELRY
 MARCH 30 | ONLINE

SALE 987
NATIVE AMERICAN ART
 APRIL 15 | CINCINNATI

SALE 1017
**EUROPEAN FURNITURE
 & DECORATIVE ARTS, SESSION I**
 APRIL 20 | CHICAGO

SALE 1017
**EUROPEAN FURNITURE
 & DECORATIVE ARTS, SESSION II**
 APRIL 21 | CHICAGO

SALE 988
ATLANTA COLLECTIONS
 APRIL 26 | ONLINE

SALE 1019
ARMS, ARMOR & MILITARIA
 APRIL 27 | CINCINNATI



BRY, Theodor de (1528-1598) and John WHITE (1540-1593).
Americae pars, nunc Virginia dicta primum ab Anglis.
 Frankfurt, 1590.
 Estimate: \$8,000 - 12,000

Upcoming Auctions

Fine Literature

May 3 | Chicago | 10am CT

Fine Printed Books & Manuscripts,
 Including Americana

May 4 | Chicago | 10am CT

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